

THE PRINCIPLES  
& PRACTICE OF

# Aikido



by SEITA YAMADA  
6th Dan Judo 5th Dan Aikido  
and ALEX MACINTOSH

The Principles and  
Practice of  
**AIKIDO**

by

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and

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Senta Yamada, Sixth Dan Aikido, Sixth Dan Judo

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*"I dedicate this book,  
with love, to my parents"*

An interesting aspect of living in England has been my introduction to cricket and through this game something of the Englishman's attitude to life. After watching a pleasant game in the country not so long ago, I was shown a plaque at the pavilion erected to the memory of a fine bowler, William Frederick Lillywhite. The inscription read—

"He achieved a world-wide reputation teaching by precept and example, a sport in which the blessings of youthful strength and spirits may be innocently enjoyed to the exercise of the mind, the discipline of the temper, and the general improvement of man".

It occurred to me that what had been written about that great player many years ago might well serve as a maxim for the practice of aikido, even though the precept may now seem rather lofty in a practical age which is sometimes impatient with sportsmanship.

SY.



## PREFACE

I am very pleased that Mr. Yamada has prepared this guide to aikido. He is one of my original pupils and has studied aikido deeply. He is a highly respected instructor and holds the rank of Sixth Dan for both aikido and judo.

It is generally thought that aikido is difficult to understand and that progress in the art is not at all easy because of the great number of complicated techniques employed in the repertoire. This was true in the past because an essentially practical system of teaching had not been formulated. There was also, perhaps, an undue emphasis on the mental aspect of aikido.

Considering these things I eventually organized what has come to be known as Tomiki Aikido, a system of scientifically planned techniques which can be learned easily and practiced both in kata (exercise forms) and in randori (free play) and which will enable the student to make steady progress and regular improvement.

It is this system of Tomiki Aikido which is explained and demonstrated here. Mr. Yamada understands my methods thoroughly and is able to teach them well. It is therefore with pleasure that I recommend this book to the many people who are interested in the study of aikido.

Kenji Tomiki, Eighth Dan Aikido, Eighth Dan Judo.

In preparing this book I am very much aware of the debt that I owe to my tutors in Japan, the great aikido master, Professor Uyeshiba, and his brilliant pupil, Professor Tomiki, who became my teacher and friend. Without their excellent teaching I would not now be able to instruct others or to enjoy the well-being that the full appreciation of aikido has given me.

I also want to thank the many friends I have made in these islands for their kindness to me, particularly because I am an Oriental and came to London from what was an enemy country. Wherever I have travelled in Great Britain I have met considerate and charming people who have made me and my wife and three young children feel welcome. My thanks and good wishes to them all.

I would also like to offer my thanks to two of my original pupils, John Waite and Terry Moulton for the endless practice they have shared with me for the displays and demonstrations we have given in Britain. Their help has always been given most generously and has been very valuable.

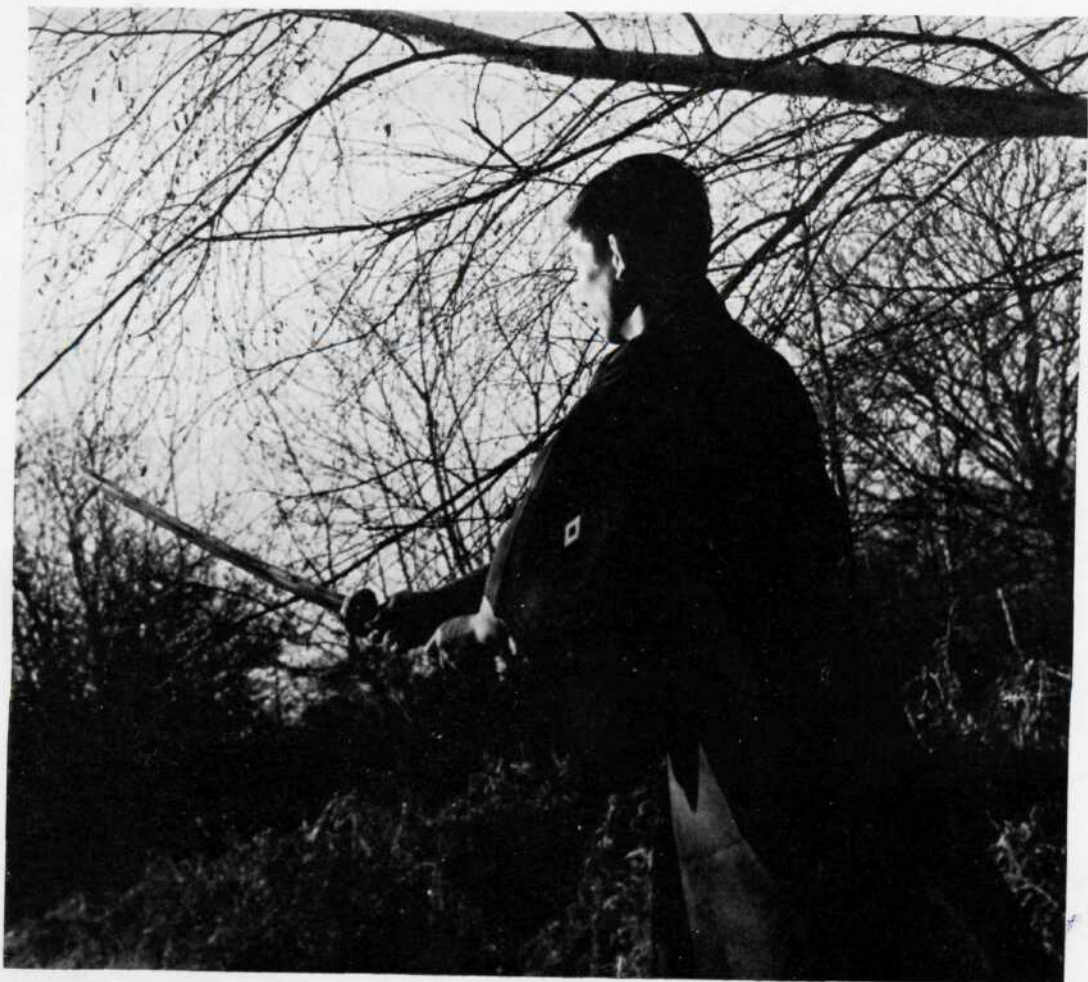
My sincere thanks also to Alex Macintosh for his warm friendship and for the many hours he has spent listening to my poor English and transcribing the words from tape-recorder to paper. Writing and compiling these chapters and producing the photographs has been a demanding task.

I have tried to make this approach to aikido as simple as possible. It is designed as a training manual for the beginner although I hope that the more advanced student will also find it valuable in practice.

SY.



# 活A劍



The Sword that Spares Life

# 日本武藝，発達

## **The development of the martial arts**

As a means of defending oneself from violent attack, aikido has effectiveness, subtlety and ingenuity and has developed over hundreds of years into an art of physical discipline towards the perfection of personality and the harmony of mind and body.

The idea of the union of thought and action has long been entertained and, of course, the idea is not peculiar to Japan. The Chinese, Indians, Russians have all developed their particular approach and other examples of the harmony and balance of body and mind are to be found throughout the world.

It is a matter of history that when Greece led the world her young men who learned to wrestle, box and jump in the sandy courtyard of the palaestra were also taught in its precincts to cultivate stately posture and movement, a rich voice and some skill in debate. The qualities were considered necessary and desirable in the kalokagathos, the well made, complete and effective man.

We know that from the ancient days of Cyrus, Persian warriors trained in the martial arts in the houses of Zur Khane and to this day callisthenics of balance and relaxation are practiced in these gymnasia to the accompaniment of poetry chanted to music. The songs tell of men who became great in the history of their nation by their adherence to Zur Khane, a culture of high morals and ethics and the fountainhead of European chivalry. It is the philosophy of the harmony of body and spirit which gives Iran so many champions in the sports of weight-lifting and wrestling. They are supported by the Shah who takes a personal interest in their culture and philosophy.

The Russian people have a long history of wrestling and their system of attack and defence called Zambc is remarkably effective. The combination of these styles perhaps explains why they have already met with considerable success in international judo although they have only recently taken up the sport.

According to Chinese records the earliest form of their fighting art, Wu Shu, was introduced by a tribal leader as a training programme as long ago as 2,000 B.C. and it has developed through many periods of history via various methods of dancing, archery, fencing, wrestling, boxing and skill with various weapons.

Since 1949 the Chinese Government has made great efforts to put these ancient forms of self-defence on a modern scientific basis. There has been a systematic study of all its varieties, origins, developments and prospects since 1953 by the State Commission for Physical Culture and Sports.

Today the many varieties of Wu Shu may be divided into training for self-defence and combat and training for display and exhibition. Some of these forms have been adopted as training routines by actors, dancers and acrobats, just as some classical dancers in Japan study purity of movement through the practice of aikido. It is interesting to know that various styles of Wu Shu are recommended and encouraged by Chinese physicians as forms of therapy.

You may wonder why I have dwelt on the arts of other countries when we are concerned primarily with the Japanese art of aikido. It is because I would like you to appreciate that whilst I am devoted to aikido, I freely admit to other forms being sound and valuable and to stress my opening remarks that there is nothing new or exclusive in the principle of the co-ordination of thought and physical action. But let us now consider some of the martial arts of Japan and their development.

The first and earliest reference made to wrestling in Japanese literature is to be found in the mythological narrative of the Kojiki or Record of Ancient Matters, the earliest written Japanese record in existence, and others may be read in the Nihon Shoki, the Chronicle of Japan.

The Kojiki describes negotiations between a race of divine origin and a common race over the ownership of land. A member of the common race, Takeminakata-no-Kami, dissatisfied over the result of the *parle* challenged the representative of the divine race, **Takemikazuchi-no-Kami**, to settle the matter by wrestling. The challenger lost the contest with the result that the divine race took entire possession of the land and brought unity to the nation. The belief that Sumo wrestling had its origins at the very birth of the Japanese race and so runs in its blood is based upon this tale.

The object of wrestling in olden times was either to kill the opponent or to force him to submit unconditionally. Apart from kicking and grappling this early form of combat included a good deal of very violent fist fighting.

The first typical Sumo wrestling match as such in Japan was the contest between Nomi-no-Sukune and Taima-no-Kehaya, and this took place before the 11th Emperor of Japan, Emperor Suinin in the year 22 B.C. The outcome was that Nomi-no-Sukune killed his opponent by kicking him to the ground and stamping him to death.

Such cruel and savage fighting was soon modified and eventually took on the forms and arts of a military exercise and instead of being a fierce fight to the death became instead part of the routine of warriors as well as civilians and was practiced in peacetime as a preparation for the emergencies of war.



Over hundreds of years the fighting arts were modified and rules of play instituted. In the reign of Emperor **Syomu** from 742-749 the various sports were encouraged by Imperial Order and the people were able to look forward to great tournaments of wrestling and archery.

Emperor Minmyo, whose reign covered the years 833-850, proclaimed that the splendid annual events of strength, skill, music and dancing should be occasions not only for entertainment but for a show of national strength.

So the systems of physical culture developed, even when the great Festival faded towards the end of the twelfth century, when political power transferred from the Imperial Court at the old capital of Kyoto to the military caste.

With the rise of the warrior class the sport of wrestling was encouraged even further as a military art. Techniques made great strides and practice was enjoyed everywhere among the people.

Later in the peaceful and prosperous Edo period (1603-1867) wrestling gradually became a popular amusement and sport whilst its military aspect was preserved by the Samurai who developed and refined it separately from Sumo until they achieved the many and varied forms of ju-jutsu.

In fact ju-jutsu had actually made its separation from Sumo much earlier and reached a remarkable degree of development in the middle of the Muromachi period, which covered the years 1333-1573, an era marred by tremendous civil upheaval during which systems of fighting were altered and improved by lessons learned directly in war.

During these years each area of the country had its particular schools of ju-jutsu and each master his special methods. Some were expert in the techniques of bare-handed fighting, whilst others favoured a stick, an iron bar, club or spear. There were combinations and variations of these systems and a student wishing to learn was obliged to travel and study until he found a master and a method that best suited his need.

Until the end of the Edo period and the restoration of 1867, the main object of ju-jutsu lay in success in battle and because many of the techniques were employed solely as a means of killing, there was much in their practice that we would now reject as both unreasonable and improper from an educational standpoint. Thus with the ending of the domestic wars and the coming of peace, ju-jutsu was extensively revised and many of the old methods rejected.

However, there were many forms of the martial arts well worth keeping as methods of physical culture for not only were some of the principles very sound but it was realised that every successful movement of foot, hand, hip and head was the result of exhaustive practice and experience of the old masters.



Today, in our civilised communities men of goodwill try to live in a reasonable and peaceful fashion towards their neighbours and to show respect for the personality and ideas of others, for if the fighting arts were abused then life might easily be endangered and disorder brought to society.

We enjoy specially devised games in which the fighting arts have been rationalised and regulated to be beneficial as sports. We practice fencing which grew from the art of cutting and thrusting with a sword, wrestling which arose from the arts of grappling, and boxing which evolved from various methods of hitting with the hands.

So it was that judo developed from various aspects of ju-jutsu and was designed by the late Jigoro Kano as a system for education and sport early in the year 1882. Aikido also derived from ju-jutsu, notably from the early daitoryu-aiki-ju-jutsu, and was perfected by Professor Morihei Uyeshiba. In the next chapter you will learn how this came about.

去る者は追  
ず



We face the enemy and contend with him—if he turns away we let him go.

# 新羅三郎義光

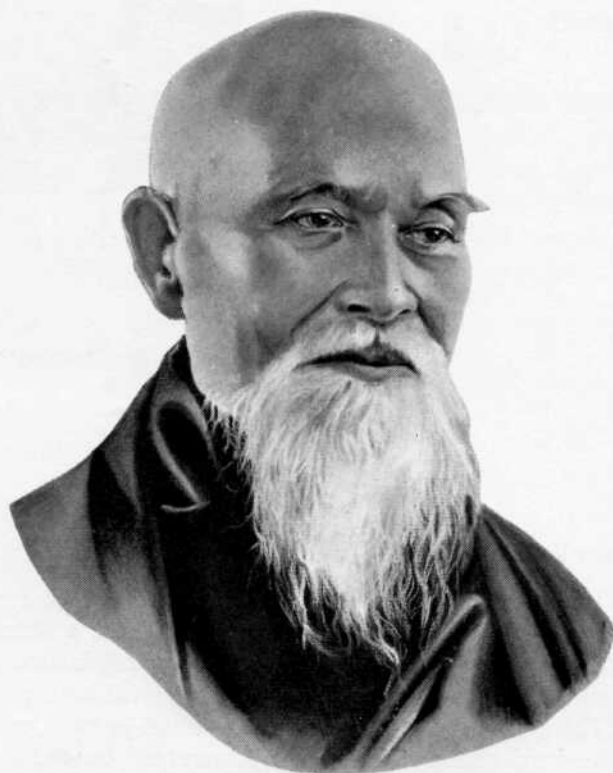


## General Shinra Saburo Yoshimitsu

In about the year 1100 there lived a remarkable Samurai named General Shinra Saburo Yoshimitsu. He was expert in military matters, a medical man, a Shintoist, a musician and poet. Having studied many forms of ju-jutsu, the General devised a system of self-defence, without weapons, that would provide his officers with both physical fitness and spiritual well-being. This system, which he called *daitoryu-aiki-ju-jutsu*, proved so successful and valuable that for centuries afterwards it was kept secret and handed down only through members of the powerful Minamoto family, and was then taken over by the Takeda family of the Aizu clan. Dr. Sogaku Takeda taught the hereditary successor, Professor Morihei Uyeshiba in 1910 when the Professor was 28 years of age. He too possessed a wide knowledge of the Japanese martial arts and was expert in many schools of ju-jutsu, for his first master in the material arts was Tokuzaburo Tozawa who taught him the forms of the *Kito-ryu* school when he was in his teens. At the age of 20 he studied Yagi-ryu, an early form of fencing from Masakatsu Nakai. It was Nakai who taught Uyeshiba to use the bokken, wooden sword really well. He also studied judo with Kiyoichi Takaki at Wakayama Ken. From all these he took the best of the techniques he had learned and added to them his mastery of *daitoryu-aiki-ju-jutsu* and so formed his own system, which is now known as aikido.

Having perfected and modernised the art, he decided that it should no longer be the closely guarded secret of the clan but should be made available to selected students who wished to study his teaching. The aim of his training was then, and is now, not merely to gain skill and proficiency in this martial art, but to cultivate the mind and build the character.

# 植芝盛平先生



*Drawing by Rex Benlow*

## **Professor Morihei Uyeshiba**

Professor Uyeshiba is the great aikido master of Japan and his fame is legendary. He still practices regularly although he is over 80 years of age and it is readily agreed in Japan that no one can perform the techniques of aikido quite like him for his graceful movements are very beautiful to watch.



## Professor Uyeshiba

Some time after I graduated from the Marine University at Kobe, I became friendly with a gentleman whose name is Samata Ito. He is a gallant soldier and a great expert in swordsmanship which we call kendo, the way of the sword. He is also very skilled in aikido, the way of the spirit, for he was a pupil of Professor Morihei Uyeshiba.

Mr. Ito took me to the Professor who agreed to teach me and accordingly we set out for that part of the country where Uyeshiba was born, a place called Wakayama Ken, and there I lived as a pupil in his house.

Every morning before daylight, I followed my teacher to a shrine at the summit of a small mountain and there we knelt, I a few paces to the rear, to pray. Sometimes we knelt for as long as an hour on the stony ground and I remember that my knees suffered a good deal of discomfort as we awaited the dawn. As the soft light expanded and the day grew beautifully alive, we would also pray to the sun, for Professor Uyeshiba is a devout Shintoist and looks on the sun as the face of God.

Near the shrine was a small pavilion, a very simple place where I received my aikido instruction. There were no mats and for a period of about two hours I was obliged to take my falls on the hard wooden floor, so that by the time the lesson was over I was more than a little bruised and my wrist and elbow joints were quite painful. However, that was part of my training, a minimum of spoken instruction and a wealth of practice.

After the lessons we walked back to the house where it was my task to tidy up and prepare our food. When we had eaten, my teacher might travel to another place to give instruction and wherever he went, I followed, carrying his few things.

In the afternoon there was further practice and then I set about making the evening meal.

Sometimes at night the Professor would visit an old friend and enjoy long conversations and again I accompanied him. These evenings I remember with affection, for they were very pleasant times and it is good to rest and relax when the body is tired from exercise.

On returning home I would lay out my teacher's bed and perhaps massage his back, for this was also part of my duties as a student. Finally, I would read to him an ancient tale of the Samurai from one of his old books. These were his favourite stories and a source of great pleasure to him.

My lessons continued in this routine for three months and afterwards the Professor and I travelled together for another six months whilst he taught here and there in the country until, eventually, we came once again to Tokyo where I continued to attend his dojo in that city.

In the early days at Wakayama Ken I thought I had learned many things well, but one evening after a day of hard practice, Professor Uyeshiba explained that whilst my movements were technically good, they were not aikido. Physical excellence was not enough, I had technique, but not art. To be truly successful I must become fully in accord with spirit for



it is spirit that carries the mind and controls the body. I asked how I might achieve this and to help me to a better understanding of aikido, the Professor explained his philosophy. This is what he said to me.

"In the origins of time preceding creation there was a great chaos, a mass without order or arrangement. Gradually the tremendous turbulence settled to form the great universe, the sun, moon, stars and our earth.

On this earth the elements, over aeons of time took the forms of animal, mineral and vegetable matter. Man too, emerged as part of the creation of the universe.

The condition that existed before the heavens took shape is called ki. This state of ki people also call God or the Life Force, and others by other names, depending on their beliefs.

The heavens and earth, man and all substances come from ki and return to ki. Man himself is a nucleus of ki contained within his body. Man might say that he is living a separate life of his own, yet his life and existence is part of the pattern of the universe.

As a man lives he continues to receive ki and when his body is filled with this spirit he is full of life, vigour and the joy of living. When the flow of this life force is depleted he becomes frail and ill and when the flow becomes weaker and finally ceases, his body dies and decomposes.

Since one's own ki is part of the universal ki we should let nature lead us, allowing ki to flow so that we are at one with the universe.

This sounds quite simple, but we have become so used to stopping the flow of ki that we find it difficult to be helped by nature. If we are to be helped then it is we who must be prepared to change and live in accord with spirit.

Aikido means the oneness of the way of the spirit, of being at one with the life force. It is this consciousness of ki that will achieve art where now you have facility.

In your training you must atune your state of mind to be aware that your ki is a living force. Co-ordinate your mind and body and let your ki flow. Remember that before you can control your opponent's body you must first control his mind. Always lead his ki, never try to stop his force but draw his power from him and turn it aside, directing his energy at your will.

Seek to become conscious of being filled with ki, the power of the universe, and to use that power well. To be at one with this great power is aikido, the way of the spirit."

This is the philosophy of Professor Uyeshiba, the great Aikido Master of Japan.

# 富木謙治



**Professor Kenji Tomiki**

On returning to Tokyo I again took up teaching judo in my own dojo. It was at this time that I first met Professor Kenji Tomiki, who in sports circles in Japan, is both very highly respected and admired. He was born in 1900 and as a young man was personally instructed in judo at the Kodokan by Dr. Jigoro Kano, the founder of modern judo, until the latter's death in 1938.

Professor Tomiki holds the eighth dan or degree of black belt in judo and the eighth degree in aikido. He directs physical education at Waseda University in Tokyo and teaches both judo and aikido. He is a member of the Kodokan's Special Direction Committee and an official of the All Japan Judo Federation.

Kenji Tomiki first studied under Professor Uyeshiba in 1930 and became one of his most successful pupils.

Now, although the aikido repertoire is almost endless and the number of techniques and their variations runs into thousands, it is true to say that they are founded on relatively few fundamental movements of the body. As a teacher of physical education, Professor Tomiki was concerned with devising a system of aikido instruction that could be more readily taught and understood in universities and schools. He reasoned that by first teaching students techniques in which the basic movements are included, he might simplify what is otherwise a more complex and involved study. The techniques shown in this book are those chosen by Professor Tomiki for basic training.

However keen you may be to begin your study, before you venture on to the mat and attempt any of the basic techniques it is necessary to know something of the principles that govern aikido, for unless you do understand a little about posture, movement, balance, gentleness and courtesy, you will not be a satisfactory pupil.

In the following chapters we shall consider some of these principles that were explained to me by Professor Uyeshiba and Professor Tomiki, in great detail.

# 眼



## The eyes, me

“ . . . When you catch his eyes through the helmet-slit, swerve to the left, then out at his head . . . ” (Wm. Morris 1834-1896).

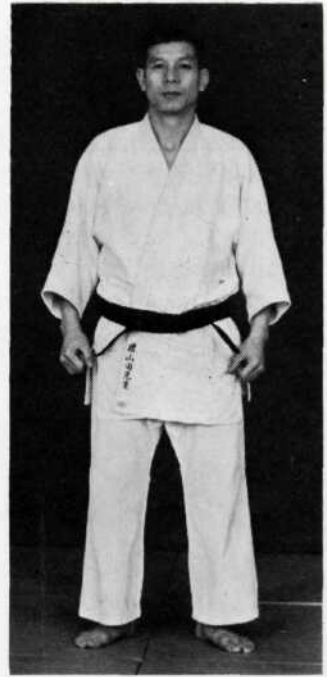
Where should you look when you face an opponent? This question is vitally important, for where you focus your eyes, you focus your mind and concentrate your will.

Where then should you look? For if you look at his hand then how will you see his head? If your eyes are centred on his chest then you are diverted from seeing elsewhere. If you set your mind on one place and neglect others you become vulnerable to attack. Look then at his <sup>face</sup> and focus your eyes on his face, with his eyes as the centre. Look at his eyes but see him from top to toe and side to side.

Now you must practice, and with practice you will sharpen your senses and develop the natural instinct of awareness.



# 自然体



## Natural posture, shizentai

Whatever action you perform, the position you take up before or during that action is important to its success. There are proper postures for running, golf, cricket, walking, eating, reading and writing. There are even radically different postures within what would seem to be similar sports. For instance, firing a rifle requires a very different stance from successful shooting with a shotgun.

When it comes to hand to hand fighting, different postures must be adopted for different methods. Your posture at normal times should be such that you are capable of meeting violence whenever or wherever it might come. If you are unable to carry yourself in a proper posture, without making conscious effort, then you have failed in your practice. Furthermore, without perfect posture you will find it impossible to execute successful techniques.

Among the Samurai there was a maxim that a man who is fully prepared appears as though not prepared at all. It is recorded that these brilliant fighters in their everyday movements showed no opportunity for an enemy to offer a sword cut, for by fully appreciating the principle of natural posture, they had realised the means whereby they were invulnerable to attack. This attitude is considered to be the zenith of moral and physical culture that should be aimed for by devoted students of the martial arts.

This may seem far removed from learning how to take up a posture, but at a high level of practice you must achieve mental and physical balance. Without this co-ordination it is unlikely that you will ever attain perfect technique, for the one is so much dependent upon the other.

*In the basic position neither the right nor the left foot is put forward. The feet **should** be placed about the width of the shoulders apart with the toes pointing a little outwards on either side. The knees should be kept straight but without the joints being stiff. The weight of the body should rest on the two legs with the centre of gravity in the abdominal region. The chest must not be **contracted**, breathing should be gentle, and the head kept erect with the mouth lightly closed, eyes looking forwards and the arms carried at the sides in a natural fashion without constraint.*

In shizentai, the body keeps its mobility without falling and the arms and legs are relaxed so that they can be brought into action at any given moment. A stiffened posture tends to make movement slow and inflexible.

The right and left positions are simple variations of the basic natural posture. The right foot should be a little forward in the right natural posture and the left in the left natural posture.

正坐



### **Sitting posture, seiza**

The basic posture in the sitting position is the natural attitude of the body with the knees bent. The big toe of one foot is placed on that of the other, the knees are neither far apart nor too close together. The bodyweight rests on the legs with the torso upright and the centre of gravity is, as usual, in the abdominal region.

This is the posture you should take up in the dojo when resting at the edge of the mat after practice or watching a demonstration by your teacher in a class. I adopt this posture when I am **reading**, writing or eating in my home. It is called seiza.

As an instance of the kind of thinking that has gone towards perfecting the martial arts in Japan you'll be interested to know that the Samurai adopted a variation of seiza. A Samurai who was prepared to defend himself at all times placed his feet in a special fashion when sitting in the natural posture. He too sat with his feet behind him, but with his toes pressed firmly into the ground so that he could not be pushed over from the front and could rise immediately into a fighting posture if called upon. He would also take care to see that his back was protected and that he had a clear view of anyone approaching. His two swords were always within easy reach and never left him. Even whilst bathing or making love they were always within his immediate grasp.

# 結 跏 趺 坐



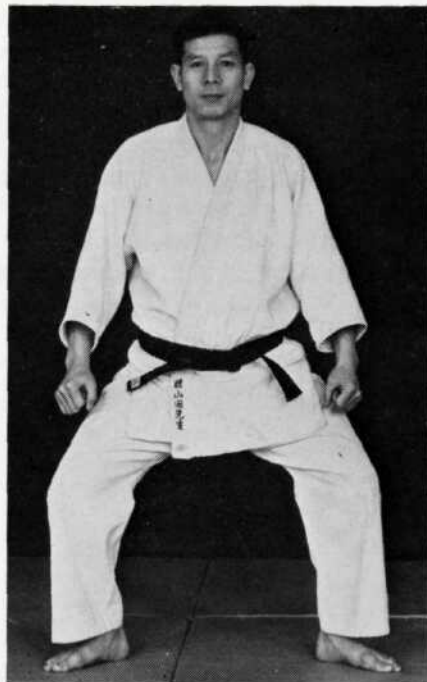
## **Kekka-fuza, sitting posture with crossed legs**

Each year in Tokyo a prize is awarded to the artisan who, whilst working at his trade, achieves perfect posture. When I was last in Japan the prize was won by a bookbinder whose workmanship and posture were both excellent. The style of sitting he took up is called kekka-fuza and is certainly more difficult than seiza, especially for Westerners, although once adopted this posture can remain comfortable for a long time without either the back or the legs becoming tired.

You may think that this takes the business of sitting rather too seriously, but I ask you to remember that in the Orient to keep the torso upright and the centre of gravity in the abdominal region has always been regarded as the first step towards the cultivation of the mind.



# 自 護 体

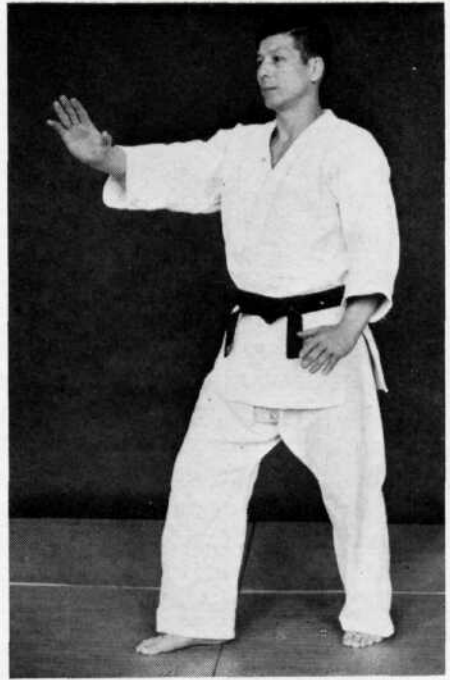


## Self defence posture, jigotai

The posture for self defence is quite different from natural posture. It is called jigotai and is a stiffened attitude of the body with a lower centre of gravity. The feet are set widely apart, the knees bent and the torso lowered. When the right foot is moved forward the position is called *migi-jigotai* or right defensive posture; when the left foot is placed forward the position is termed *hidari-jigotai*, or left defensive posture.

Jigotai is a settled attitude which is more difficult to alter at a moment's notice. Nevertheless it must be used, for you cannot strike, push or pull your opponent with the full power of your body-weight and perform the techniques of throwing successfully unless you take up this position.

When you have taken up the self defence posture of necessity, you must also be prepared to return to natural posture immediately. Only then can you deal with any change in your adversary's action which may come about very quickly. In principle, you should always endeavour to maintain natural posture for *shizentai* is adaptable, relaxed and elastic, allowing your body to change direction and attitude as those demands are made.



### **Basic posture for aikido**

This photograph shows the posture from which many aikido techniques are executed, particularly when performing the kata of formal movements, the fifteen basic techniques. When we talk in the dojo of basic aikido posture this is what is meant.

# 動

### **Movement, undo**

In hand to hand combat you must keep your presence of mind, let your ki flow and maintain a natural posture so that you can attack or defend with freedom. Good movement is as important as bodily posture for it is with movement that you alter the position of your body. If the body wavers and loses balance, it offers an opening for attack which your opponent may take with advantage. So, movement in any direction must be made by moving your feet properly to keep your balance.

# 歩足

## Ayumi-ashi

The steps we take every day when we are walking are called ayumi-ashi or ordinary walking feet, in which the feet are set down alternately one foot passing the other and taking your weight on the ground. You can lose balance easily, walking with ayumi-ashi, if your steps are too long and you can be made to lose balance if, just before your foot touches the ground and your weight is put on it, your leg is extended. As a very simple example imagine you have a string tied around your ankle. When you are about to put your weight on your foot, having taken a step and someone tugs the string, you will fall because your leg has been extended. The principle is exactly the same when you slip on a banana skin; you fall because your leg is extended and you lose balance. Ordinary walking, or ayumi-ashi cannot generally be safely used in an engagement.

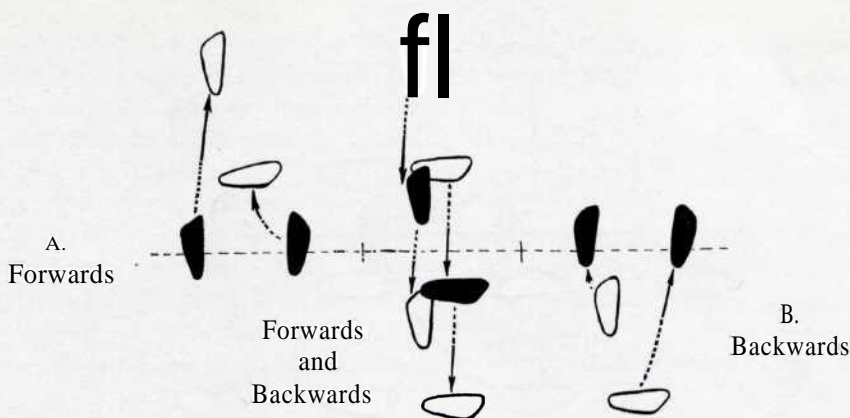
# 継足

## Tsugi-ashi

The method of moving the feet that you should most often use in fighting, is called tsugi-ashi, which means succeeding, or following, feet. If you have ever watched a fencer with a foil moving forwards and backwards you will have seen a good example of tsugi-ashi. Move this way when you want to keep your centre of gravity level and then move in any direction little by little. For example, if you are in the left natural posture and take a step forward with your left foot before that foot is placed fully on the ground with your weight upon it, you must move your right foot forward too. In this fashion both feet are set on the ground almost at the same time and the body maintains balance as it moves forward. This rule applies in whichever direction you choose to move.

To practice foot movement you should perform the following exercises. Your feet should sweep or glide over the surface of the mat and follow one another almost simultaneously rather than be set down and picked up too deliberately. Count one number to each pair of movements. Whilst you practice, maintain natural posture and make sure that your movements are quick, light and relatively small and your balance will not be upset.





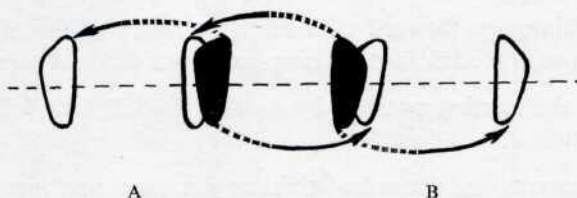
### Exercise 1

Moving forwards and backwards with tsugi-ashi or succeeding feet.

- Count 1. Take a gliding step forward with the left foot and then follow immediately with a step with the right foot.  
 A.
- Count 2. Return to your first position by moving the right foot back, followed immediately by the left.  
 B.
- Count 3. Step backwards with the right foot and then follow immediately with a step with the left foot.  
 B.
- Count 4. Return to the starting position by moving the left foot forward followed immediately by the right foot.

This exercise began with your taking a step with the left foot.

Now complete another four counts by repeating the exercise but this time lead with the right foot and count from 5 to 8.



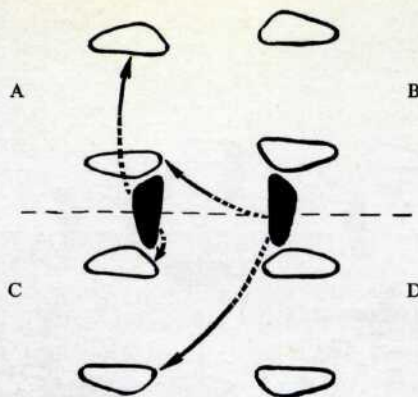
### Exercise 2

Moving to the left and right sides with tsugi-ashi, succeeding feet.

- Count 1. Take a gliding step to the left side with the left foot and then follow immediately with a step with the right foot.  
 A.
- Count 2. Return to your first position by moving the right foot to the right side followed immediately by the left foot. You are now back at the starting position.
- Count 3. Shift to the right side with the right foot, then follow immediately with the left foot.  
 B.
- Count 4. Return to the starting position by moving the left foot to the left side followed immediately by the right.

This exercise began with your taking a step with the left foot to the left side. Now complete another four counts by repeating the exercise but this time lead with the right foot to the right side and count from 5 to 8.

When you can move easily and comfortably forwards and backwards and to the sides you should practice turning.



### Exercise 3

Stepping forwards and turning the body and feet at right angles with tsugi-ashi, succeeding feet.

Count 1. Take a gliding step forward with the left foot and then follow immediately  
A. with a step with the right foot, turning both your feet and your body to the right.

(You should now be at right angles to your starting position).

Count 2. Return to your first position by moving the right foot followed immediately by the left foot.

Count 3. Take a gliding step forward with the right foot and then follow immediately  
B. with a step with the left foot, turning both your feet and your body to the left.

Count 4. Return to the starting position by moving the left foot followed immediately by the right foot.

**You** have moved forwards and turned at right angles, now you must move backwards and turn.

Count 5. Take a sweeping step backwards with the right foot, describing an arc and then  
c. follow immediately with a step with the left foot turning both your feet and your body to the right.

Count 6. Return to your first position by moving the left foot followed immediately by the right.

Count 7. Take a sweeping step backwards with the left foot, describing an arc and then  
D. follow immediately with a step with the right foot turning your feet and body to the right.

Count 8. Return to the starting position by moving the right foot followed immediately by the left foot.

You have now completed three exercises for foot movements, each of eight counts making a total of 24 movements.

When we move the action of our body is not continuous. It is comprised of motion and rest, one following the other. To appreciate the best opportunity for attack and defence, you must fully understand the rhythm of movement.

The best moment to initiate your technique is, of course, at the change of movement from one condition to another. This pause may be so brief that unless your co-ordination is excellent, it may be impossible for you to take advantage of the pause and your opportunity will have passed. It is for this reason that you must always match your movement and rhythm with your opponent's, just as you must adjust your power and ki to his. Only when movement and rhythm are fully in accord, can you seize the chance to apply your technique. Wa, or accord is the fundamental principle of the martial arts. Ju-jutsu was formerly called wa-jutsu and this shows that ju, gentleness, also has the meaning of wa, accord.

# 平 均

## **Balance, heikin**

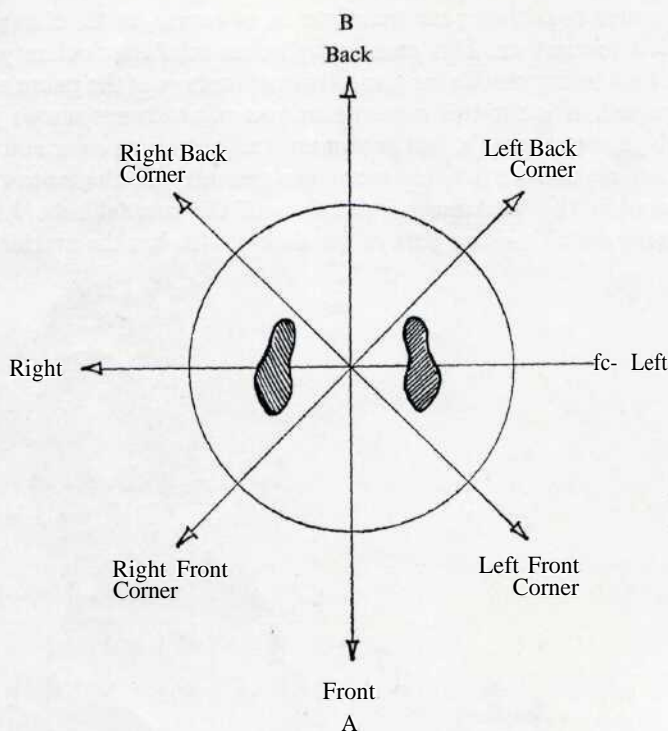
The centre of gravity in man is in the abdominal area a little above the pelvis and just in front of the spine. The exact centre varies slightly, of course, in different people according to their build.

Imagine a line, like a builders plumb line, running from top to base and passing through the gravity centre. This is called the gravity line. When a man adopts a natural posture the centre of gravity line falls within a narrow oblong drawn between the four corners formed by the heels and toes. If the plumb line is made to fall outside that area, then the centre of gravity shifts, equilibrium is disturbed, and he must either move to recover his balance or fall over.

If a technique is properly applied in the direction in which the balance of his body is upset, then your opponent can be thrown. This condition of broken balance before a throw is called, kazure-no-jotai. Instead of waiting for equilibrium to be lost during an engagement the man who takes initiative will break his opponent's balance purposely and then having dictated the terms of the bout, apply a technique to bring his man to the ground.



# 崩



## Breaking the posture (balance), kuzushi

A man standing on his two feet can be unbalanced in eight different directions. They **are**—forwards, backwards, to the left and right sides, the left and right front corners and to the left and right back corners. This is called, **happo-no-kuzushi**.

The balance is especially liable to be upset in the direction of the line A to B in the illustration. This is so even when the body is in the self-defensive posture, **jigotai**, with the feet apart, the body stiffened and the centre of gravity lowered.

It is important for you to realise that once the body loses balance, in, say, a forward direction, it is also easily upset in a backwards direction because in an **effort** to make good his failing balance and restore his equilibrium, your opponent can be carried too far the other way. Once you understand how a man tries to recover posture you can take advantage of this state by using the reactionary method of breaking balance. For example, if you wish to break your opponent's balance forwards, you first upset him backwards and then take advantage of his attempt to maintain balance and regain his former posture by completely breaking his balance forward. Reactionary breaking of balance is called, **hando-no-kuzushi**.

# 作 卜 掛

## **Tsukuri and kake, preparation and attack**

Each technique in aikido is divided into preparation which is called tsukuri and the actual attack technique which is termed, kake. The action of preparation divides again into two parts, jibun-no-tsukuri, the preparation of yourself and aite-no-tsukuri, the preparation of your opponent.

Preparing your opponent means that you must break his balance and lead him into such a position that the application of your technique is easy. At the same time it is important that you are in a position and posture which allows you to execute your chosen technique without undue strain.

If you prepare your adversary and not yourself then your own balance may be upset and your technique will fail. It will fail because at the moment your body loses balance, further action is impossible as leverage, power and bodyweight can only be properly applied from a sound posture. Moreover, if you become unbalanced yourself and allow your opponent to recover his equilibrium, you offer him an excellent chance for a counter attack and if he is fast he will certainly take it.

# 柔，理

## **The principles of gentleness, ju-no-ri**

You will not suffer defeat if you maintain a proper posture, a clear mind, move your body in a natural fashion with good movement and let your ki flow. You will be defeated if your posture is disturbed and the balance of your body and spirit is lost.

We must consider how this understanding should be used in practice and how you should deal with an opponent's power when it is used against you, and how to lead and dissipate that force.

If your opponent pushes at you with his hand you should take a step backwards instead of resisting him and you will not feel his force. If your step backwards is longer than his step forwards, then his balance will be broken by his own momentum. Similarly when he pushes, you can take a step to one side and turning, lead him forwards and as you lead him his power is wasted. Then you can control him, apply a chosen technique and bring him to the ground.

The principle of gentleness is to be in accord with your opponent's power, to adjust the rhythm and motion of your body to his and not to fight against him but to give way. Ju-no-ri may be symbolised by the bamboo which is pliant and yet not easily broken. In the violence of a storm the bamboo bends before the wind. It is the strong but inflexible trees that are broken and brought down.

# 先

## **Initiative, sen**

Courage and bravery in an engagement are not enough to bring victory in hand to hand combat. To gain mastery you must unite the qualities of spirit, strength, technique and the ability to take the initiative. This will come from a proper understanding of the principles of aikido, together with constant practice so that implementing any action is second nature and requires no conscious thought. At this stage of your practice you will have the poise that comes from experience and be able to meet your opponent without tension. Above all you will develop the power of taking the initiative.

In Japan the word for initiative is sen and it was that excellent fencer, my friend Captain Samata Ito who first explained fully to me the stages of initiative. This is what he told me.

There is initiative or sen, whereby you forestall your adversary by beginning a technique against him immediately before he starts his attack on you.



# 後，先

## Initiative in defence, ato-no-sen

There is also initiative in defence or ato-no-sen in which you do not anticipate your opponent's intention and check his action but begin a defensive action the moment you realise he is about to attack. Thus you avoid the action the instant it is launched against you and taking advantage of the pause in his movement and the upset of his posture, apply your technique.

# 先先，先

## Superior initiative, sen-sen-no-sen

Thirdly, there is superior initiative or sen-sen-no-sen wherein you face an adversary who is about to attack and master him by anticipating his state of mind and intention and forestalling his action. This reach of initiative is considered to be the most difficult to attain, being the epitome of mental culture in the martial arts.

*if* 藤 佐又



## Samata ito

My friend, Samata Ito, is a man who fully understands the principles of initiative. His sense of awareness is developed in a remarkable degree and his perception is extraordinary.

By exercising his intuition during his campaigns in the war he was able to decide when making camp for the night whether or not his men might relax, remove their boots and sleep easy or if they should rest with one eye open and a finger on the trigger.

On one occasion, after a peaceful night, Ito awoke feeling uneasy and decided to take a stroll some little way away from his men, who were preparing to strike camp. After walking for a while in the early dawn he emerged from a wooded path to find himself facing a group of enemy soldiers armed and ready for action.

Ito not unnaturally felt some fear at the prospect of facing so many of the enemy but in a moment the fear passed. He was a soldier highly trained in the martial arts and there was no question of flight, only of how he might best employ his skills in the situation. Ito drew his sword and became the complete man and Samurai.

As the soldiers, armed with rifles, bayonets and swords came to attack him this brilliant swordsman killed 19 of them with his two-handed katana before the din of battle and his ki-ai shouts as he struck warned his men and turned an almost single handed defeat into a complete rout.

You may wonder how it was possible that the soldiers did not attack at once in a body, for then Ito would certainly have been overwhelmed; or why they did not shoot him from a distance. And yet it has been known quite often in history that when faced with a particular opponent a group of men has chosen, without knowing why, to fight that man in single combat. There were many instances of this during the last war, when even in the noise and confusion of a pitched battle, certain men attracted this kind of attention.

Ito, by his very remarkable presence, seems to have mesmerised the enemy. They were frightened by his aura of poise and confidence and fear can have a paralysing effect upon a man. Certainly the soldiers were not morally well-equipped to fight such a champion. They lacked his qualities of posture, movement and complete technique. Above all, Ito understood that one must control the enemy's mind before defeating his body. His understanding of ki saved his life and cost them theirs.

## Aikido and judo

Because I also teach judo I am often asked by pupils about the difference between judo and aikido and so I will try to give some of the answers.

The techniques of randori, free-style exercises designed for education and sport in judo include the following methods. Nage-waza, the techniques of throwing with the hands, hips or feet from a standing or lying position. Katami-waza, the techniques of grappling usually based on osae-waza, holding and immobilising on the ground. Shime-waza, methods of strangling and choking and kansetsu-waza, techniques of bending and twisting the joints to make a bone-lock. Certain arm-locks and **strangle-holds** can be applied whilst the players are standing but this is not very usual, most of these arts being applied in the form of ground wrestling. In judo practice bone-locks may only be made on the elbow joint. These techniques are applied when the players take hold of each other.

Aikido employs some of the methods of atemi-waza, blows against vital points of the body and kansetsu-waza, methods of bending and twisting the joints of the body, particularly those of the arms. These techniques are applied without giving your opponent an opportunity to grapple with you at close quarters.

Judo is practiced in the form of controlled contests played to strict rules where each man faces his opponent on an equal footing and each takes a hand-grip on the others clothing. However, in a situation where you need to protect yourself from violence you are unlikely to meet your adversary on equal terms and it is therefore wise to have a knowledge of the atemi-waza and kansetsu-waza used in aikido, which you can use without giving your attacker a chance to take hold of you.

Another difference is that aikido, unlike judo, is not practiced in the form of contests because of the danger of injury when giving or receiving a blow or applying a bone-lock. Aikido is practiced in the style of exercises which we call kata, or forms, and because of this and the fact that there are no grappling techniques or ground wrestling as in judo it proves to be an excellent study and recreation for older men and also for women and children. Women particularly find the movements to be very graceful. One of my London pupils who very much enjoys his aikido practice is a gentleman of over 60. My youngest pupil is 10.



# 手刀

## The Handblade, Togatana

In various schools of the martial arts there are different ways of delivering a blow. One can strike with the fist, handblade, elbow, knee or foot or even a combination of these as in that most effective form of fighting, karate.

The handblade or togatana (literally, handsword) is the part of the body most often used in aikido to strike in attack or parry in defence. The handblade is formed by the fully opened hand with the outstretched fingers and thumb braced together. By concentrating the energy of your body into the cutting edge of your hand, blows of considerable power can be made. These blows are called *atemi-waza*, (literally, *ate*: to strike, *mi*: body).

# 當身技

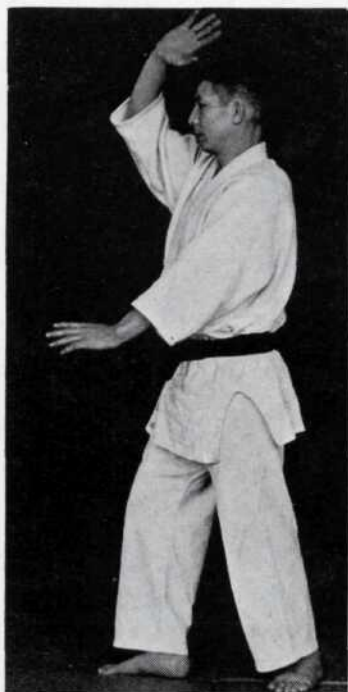
## Blows against vulnerable points of the body, *atemi-waza*

There are many vulnerable places on the body where an attacker can be struck and they vary with his changing position in an engagement but most experts are agreed that from the standpoint of self-defence that to strike at your opponents face and throw him backwards is a very effective choice. It is certainly very demoralising.

There are two ways in which a direct blow can be used against an opponent once his balance has been broken. The first is to strike him in the direction in which you have upset his balance and give him such a severe shock that he is unable or unwilling to continue the fight.

The other method, which is used in aikido, is to deal your adversary a lighter blow or push when he is in a state of un-balance and then apply a further technique. You might choose a *kansetsu-waza* to lock his arm or a *nage-waza* from the repertoire of judo randori techniques or, if his balance is so broken that he has already fallen to your lighter, pushing blow, a *katame-waza* to complete the action on the ground.

The handblade posture is called tegatana-no-kame and is divided into left and right postures from which the handblade is used in the following positions.



上  
段

1. Jodan, overhead

中  
段

2. Chudan, middle





f  
段

3. Gedan, low

A 相

4. Hasso, right and left above

脇

5. Waki, side.





There are five basic handblade moves which should be practiced with either hand. They are:

内廻

1. Uchi-mawashi, inside-sweep

外廻

2. Soto-mawashi, outside-sweep

内返

3. Uchi-gaeshi, inside-turn

外返

4. Soto-gaeshi, outside-turn

大廻

5. O-mawashi, major-sweep.

They are shown fully in the chapter on basic exercises. These hand movements and the foot movements (see page 27) always begin an aikido class.

# 間 合

## Ma-ai, space condition

The distance between you and your opponent when practicing is important. You should not place yourself too close to him or too far away. If you stand too close you will find it difficult to move freely to avoid a sudden attack. If you are too far away from him it will be difficult for you to execute your techniques against him. However, if you are placed in such a position that he must take one step forward to attack and you must take one step forward to riposte then this is considered to be good ma-ai or space condition. When you are closer than this distance you must have begun the execution of your technique, forwards, backwards or to the right or left as required.

# 相 構 逆 構

## Ai-gamae and gyaku-gamae, the regular and reverse postures

When your opponent attacks you must make up your mind immediately how you will stand and meet him and which posture best suits the defence and counter attack that you should use.

From the natural posture you are obliged to assume either the right or left posture, one or the other. This is important enough in defence when you want to stop his blow against you. It is even more important if you intend to strike him with an atemi-waza or take advantage of his broken balance and apply a kansetsu-waza to either immobilise him or bring him down.

In describing the techniques I shall use the term right and left regular facing body posture, ai-gamae, and right and left reverse facing body posture, gyaku-gamae. Regular and reverse are used to describe your posture in relation to your opponent's. You will understand the words hidari, left and migi, right from earlier explanations.

Here are the four positions:

1. When you face each other and your opponent steps towards you with his right foot and you decide that your best move is to meet him with your right foot advanced then the position that you, the defender, **have adopted** is the right regular facing body posture, **ai-gamae**.
2. If your opponent steps forward with his left foot and you meet him with your left foot advanced then this is the left regular facing body posture, **hidari ai-gamae**.
3. When you face each other and your opponent steps towards you with his right foot and you decide that your best move is to meet him with your left foot advanced, then this is the left reverse facing body posture, **hidari gyaku-gamae**.
4. If your opponent steps forwards with his left foot and you meet him with your right foot advanced then this is the right reverse facing body posture, **migi gyaku-gamae**.

In brief, from the defenders **position**: right foot to right foot or left foot to left foot equals regular posture and right to left or left to right equals reverse posture.

### **Practice in tsukuri, preparation**

We have already mentioned something of the theory of tsukuri and now we come to its practical application.

You know that before you can throw your opponent you must break his balance. Tsukuri or preparatory action means checking and turning the attack made by your adversary and choosing for yourself a proper posture, either left or right, from which to break balance and offer a riposte. Thus, you must prepare your attacker, **aite-no-tsukuru**, and yourself, **jibun-no-tsukuru**, then make your play.

There are of course many forms of attack but for the purpose of all these basic exercises let us suppose that your opponent throws out his right fist and aims a punch at your face. You must check his blow and turn him into one of the four basic preparatory positions to break his posture and then break his balance further or in another direction and throw, strike or immobilise him.

In these exercises and indeed in all the katas of aikido the one who throws is called **Tori** and the one who is thrown is called, **Uke**. The literal translation is, **Tori**; taker and **Uke**; receiver.





### **Preparation A**

Breaking balance backwards from the right regular-facing body posture, *migi ai-gamae*.

As Uke strikes with his right fist Tori sweeps away his forearm from right to left using **INSIDE SWEEP** with the right handblade, breaking Uke's balance to the rear.

(Do the same from the left regular-facing body posture, *hidari ai-gamae*, using the left handblade).



### **Preparation B**

Breaking balance backwards from the left reverse-facing body posture, *hidari gyaku-gamae*.

As Uke strikes with his right fist Tori sweeps away his forearm from right to left using **OUTSIDE SWEEP** with the left handblade, breaking Uke's balance to the rear.

(Do the same from the right reverse-facing body posture, *migi gyaku-gamae*, using the right handblade).



### **Preparation C**

Breaking balance forwards from the right regular-facing body posture, *migi ai-gamae*.

As Uke strikes with his right fist Tori sweeps away his forearm from left to right using **OUTSIDE SWEEP** with the right handblade, breaking Uke's balance to the front.

(Do the same from the left regular-facing body posture, *hidari ai-gamae*, using the left handblade).

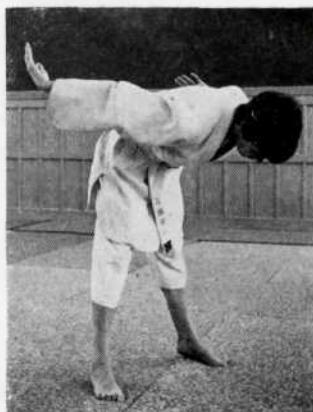


### **Preparation D**

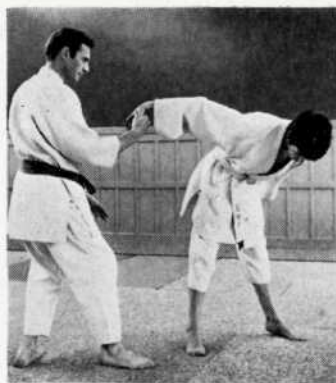
Breaking balance forwards from the left reverse-facing body posture, *hidari gyaku-gamae*.

As Uke strikes with his right fist Tori sweeps away his forearm from left to right using **INSIDE SWEEP** with the left handblade, breaking Uke's balance to the front.

(Do the same from the right reverse-facing body posture, *migi gyaku-gamae*, using the right handblade).



# 関節技



## Kansetsu-waza, bending and twisting the joints

You have already seen how an opponent can be checked and turned into one of four basic preparatory positions to break his posture. From this state you must break his balance completely and cause him to fall, or throw him down, strike him, or immobilise him.

Here are two ways of breaking your opponent's balance using kansetsu-waza. One is a basic method of bringing him down forwards onto his face or turning him forwards in a complete circle so that he spins through the air and lands on his back. The other method is to cause him to fall backwards.

### Preparation A

This is arm-twist, in which Uke's balance is broken forwards and he is brought on to his toes by twisting his arm inwards and raising his elbow. Arm-twist is called, ude-hineri.

### Preparation B

This is arm-turn, in which Uke's balance is broken backwards and he is brought on to his heels by turning his arm outwards and lowering his elbow. Arm-turn is called, ude-gaeshi.





## **Kansetsu-waza, bending and twisting the joints**

Kansetsu-waza are designed to check your opponent's attack effectively, with the minimum of force, by bending and twisting the joints of his body such as those of the arms, legs, neck and spine. In the practice of aikido we generally use kansetsu-waza to control a standing opponent and so we concentrate on the joints of the arm, including the shoulder, elbow and wrist.

These bone-locks are not primarily intended to cause the opponent pain or injury but to control and immobilise him before throwing him or holding him down. Naturally in the heat of a spirited engagement some pain or even injury may be caused for the articulation of the human body are limited in their movements and some joints are weaker than others. The elbow joint, like the knee, only bends one way.

You should always be very careful in your practice to concentrate on producing pure and fluid movements and to avoid sudden and sharp applications of the techniques. When your opponent signals by tapping that he is in pain or discomfort it is expected that you will release him immediately. Even if your aikido is more skillful, indeed particularly if your practice is superior, you are bound to remember that the roles of Tori and Uke must be considered as interchangeable and should be played in the best spirit of partnership and co-operation.

Before you can apply a kansetsu-waza on your opponent's arm you must first catch his forearm or wrist. This is not always easy to do and in a busy engagement with constant changes of attitude he is hardly likely to make it simple for you. Nevertheless, there are several opportunities that occur.

The first chance is when you have swept away his forearm with your handblade and upset his balance.

The second chance presents itself when he takes hold of your wrist or forearm or grips your clothing, for instance at the lapel, collar or sleeve.

The third chance to act is when he has been skillful enough to parry the atemi-waza you aimed at his face with your handblade, or when your blow has struck him and he is still standing but shocked by the impact. In either case he will be inactive for a moment. In any or all of these situations you must use your initiative.

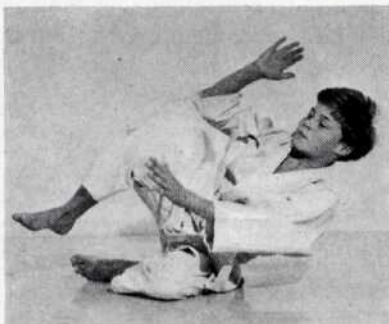
# 受身

## Breakfalls, ukemi

Before beginning your aikido practice it is as well to learn how to break your fall, which is called ukemi. There are many directions in which you can fall but breakfalls are practiced in four principal directions. They are to the front, to the rear and to the sides. You should begin gently, of course, and as you gradually become more efficient you will be able to take hard falls without fear of injury. Do not be surprised if you take some time to learn to fall well, for it is not an easy art and even some advanced judo and aikido students wish they were more adept in this particular skill.



A.

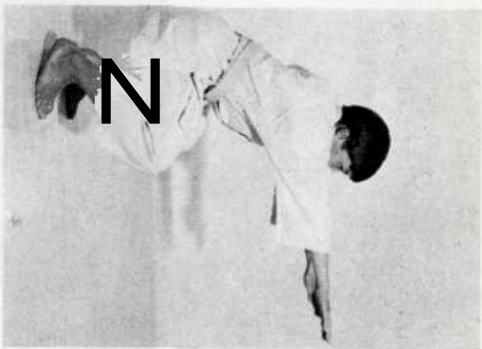
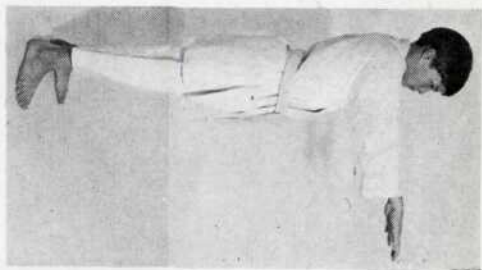


B.



C.

Your forward breakfalls should be made in a circular motion. For example, as you fall forward tuck in your head and roll on to your shoulder and back. With your chin tucked well in, your head will not strike the mat. Begin your practice from a squatting position and as you gain confidence, rise higher until you can throw yourself to the mat from a standing position. Eventually you will be able to throw yourself to the mat whilst running. The rolling breakfall is used often in aikido and you must practice this thoroughly because there are times when the arm you would normally wish to use to assist your fall is being held by your opponent. When you first try rolling breakfalls use your arm to lessen impact, but as you progress learn to throw yourself to the mat whilst keeping your hands at your sides.





When practicing breakfalls to the sides and rear, you should strike the mat with your arm to absorb shock a fraction of a second before your shoulder and back hit the mat. Strike the mat with the whole length of your arm and not just with the palm of your hand. The angle of your arm from your body should be about 45 degrees, depending on your build and the length of your arm.



If your arm is at too great an angle from your body it will not absorb the shock of your fall and you may be badly winded. If your arm is too close to your body when you are thrown hard, then you may fall on to your arm and cause an injury. Either situation makes it difficult, if not impossible to continue the bout.

Whenever you enter the dojo to practice it is expected that you will do warming up exercises and always follow them with breakfalls.

# 練習

## Exercises

Before practicing aikido techniques, you must perform exercises to prepare the body and mind for the work to be done. These preparatory exercises should be done with concentration, but in a relaxed manner, for the awakening of nerves and muscles should always be a gentle and gradual process.

The ideal warming-up exercises for aikido are the foot movements described on Page 27 and the handblade movements mentioned on Page 50. They are easy to learn and are an excellent means of practicing co-ordination.

Once these basic exercises have been learned correctly, it is a good plan to practice your routine with a partner to build up your speed and resistance. Your partner should grasp your wrist and try to check your natural arm movements. This will help to build up your power and stamina for the preparatory actions, tsukuri, that you must make before applying a technique. These exercises will also help to sustain you during those periods when you are unable to attend regular practice.



## **Basic exercises**

### **Natural posture**

This is the position that has already been described in some detail. Stand with your feet about shoulder width apart, with your hands carried loosely at your sides. Your head and back should be erect but not stiff.

### **Basic aikido posture to the front**

Stand in the natural posture.

Take a gliding step forward with your left foot, keeping your shoulders square to the front. At the same time bring your left handblade up to the chudan, middle position, count 1. Your right hand should be carried at your side, as illustrated, ready to ward off an attack from that side.

Return to the natural posture, count 2.

Repeat these movements with your right hand and foot and count, 3, 4.

### **Basic aikido posture to the left**

Stand in the natural posture.

Raise your left hand to the chudan, middle position and at the same time take a turning step to the left, count 5.

Return to the natural posture, count 6.

### **Basic aikido posture to the right**

Stand in the natural posture.

Raise your right hand to the chudan, middle position and at the same time take a turning step to the right, count 7.

Return to the natural posture, count 8.





### **Inside sweep, to the front**

Stand in the natural posture.

Raise your left hand from your side and describe a circular sweep in the direction shown by the arrows, bringing your palm towards the right side of your face. As your hand moves away from your face and turns to complete the sweep move your foot forward also, in a gliding step, and finish in the basic aikido posture, count 1.

Without pausing in the action return to the natural posture, count 2.

Repeat these movements with your right hand and foot and count, 3, 4.

### **Inside sweep to the side**

Stand in the natural posture.

Repeat the sweeping movement with your left hand as illustrated and this time take a turning step with your left foot to your left side, count 5.

Return to the natural posture, count 6.

Repeat these movements with your right hand and foot and count, 7, 8.





### **Outside sweep, to the front**

Stand in the natural posture.

Describe a circular sweep with your left handblade in the direction shown by the arrows and at the same time take a gliding step forward with your left foot, count 1.

Without pausing in the action return to the natural posture, count 2.

Repeat these movements with your right hand and foot and count, 3, 4.

### **Outside sweep, to the side**

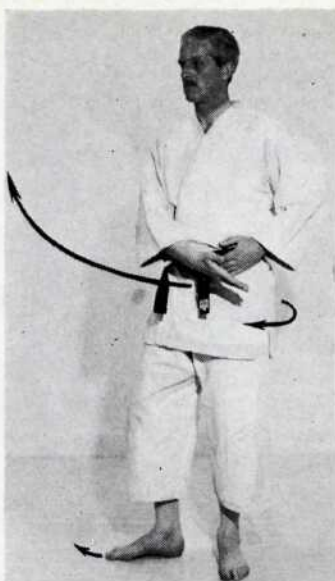
Stand in the natural posture.

Describe a circular sweep with your left handblade in the direction shown by the arrows and at the same time take a turning step with your left foot to your left side, count 5.

Without pausing in the action return to the natural posture, count 6.

Repeat these movements with your right hand and foot as illustrated and count, 7, 8.





### **Inside and outside turn**

Stand in the natural posture.

Take a gliding step forward with your left foot and at the same time raise your left hand with the palm forward, count 1.

Without pausing in the action bring your hand back in a circular motion down to your right side, with the palm upwards. As you bring your hand back so you must return your foot to the starting position, count 2.

Now take a turning step to the left side and with a strong hip turn bring your hand across your body until you are in a position which is similar to the basic aikido posture, save that your palm is upwards, count 3.

Return to the natural posture, count 4.

Inside and outside turn are performed as one complete movement.

Repeat these movements with your right hand as illustrated and foot and count 5, 6, 7, 8.





### **Inside sweep and turn**

Stand in the natural posture.

Describe inside sweep with your left handblade and continue the figure eight movement raising your hand again above your head. At the same time take a gliding step with your left foot and pivot on the ball of that foot, turning to the left. As you turn bring your right foot around in a gliding step so that you are now facing the opposite direction from which you started, with your left hand still raised. To complete the movement lower your hand to your side until you are standing in the natural posture. During this continuous movement, count, 1, 2, 3, 4.

Now repeat these movements with the right hand and foot as illustrated to bring your body back to its starting position. During this continuous movement count 5, 6, 7, 8.



### Outside sweep and turn

Stand in the natural posture.

Describe outside sweep with your left handblade and continue the movement until your hand is above your head. As your hand comes up take a gliding step with your left foot and pivot on the ball of that foot, turning to the right. As you turn bring your right foot around in a gliding step so that you are now facing the opposite direction from which you started, with your left hand still raised. To complete the movement lower your hand to your side until you are stand-

ing in the natural posture. During this continuous movement count, 1, 2, 3, 4.

Now repeat these movements with the right hand and foot as illustrated to bring your body back to its starting position. During this continuous movement count 5, 6, 7, 8.

### Arm hip turn

Stand in the natural posture.

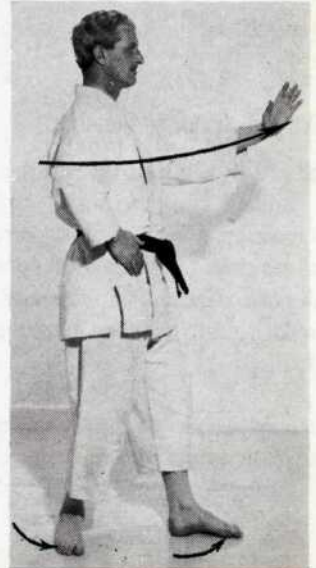
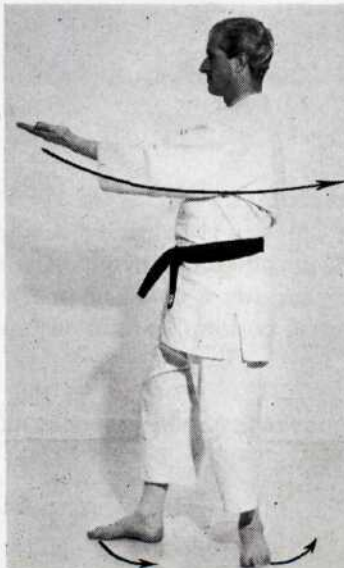
Take a gliding step forward with your left foot and bring your right arm forward with the palm up, count 1.

Now turn on your heels using a strong hip turn movement to bring you into the basic aikido posture, count 2.

Return by turning on your heels again, count 3.

To complete the movement lower your arm to your side and bring your foot back until you are standing in the natural posture, count 4.

Now repeat these movements and this time present your left arm as illustrated and step forward with your right foot, counting 5, 6, 7, 8.





### Major circle

Stand in the natural posture.

Take a small step forward with your right foot turning your toes inwards a little. Describe a big sweeping circle with your left handblade and, at the same time, pivot on your right foot and bring your left foot back and around in a circular motion. As you complete the big sweeping circle with your left handblade, count 1, 2. You should now be facing in the opposite direction from which you started and standing in the natural posture.

Repeat these movements with your right hand as illustrated to bring your body back to the starting position, count 3, 4.

### Major circle, to the side

Stand in the natural posture.

Describe a big sweeping circle with your left handblade and at the same time take your left foot back and around in a circular motion. As the sweeping movement of your arm is completed so you must return your left foot to the starting position, natural posture, count 5, 6.

Repeat these movements with your right hand and foot as illustrated as you count 7, 8.

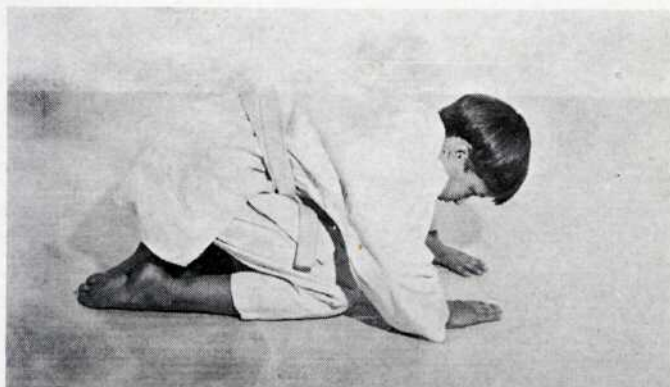




# 礼

## Courtesy, rei

Aikido begins with a salute and ends with a salute. There is a bow for the standing position and another to be used when sitting. Before and after practice or exercise with your partner, you should tidy your costume and make your bow correctly and with respect. The bow is a dignified bend from the waist in the natural posture and not a mere nod in a half-hearted or careless fashion. It is a formal manifestation of the spirit of respect of one man for another, not only as an outward sign but in heart and mind as well.



I have sometimes felt that certain of my students regarded the bow as a piece of Oriental nonsense that sits very badly on the Western personality. But aikido is after all a Japanese art and it is our custom to bow to one another before practice, just as a Western sportsman shakes his opponent's hand before sparring. A boxer shakes hands or a fencer salutes with his sword for the same reason that I ask you to bow, to maintain the dignity of personality.

If we lose the respect of our adversary by failing to show him proper courtesy we impair dignity and destroy harmony. If by behaving in a coarse fashion we lose respect, then others will hold us in contempt and our own personality will suffer. Therefore our practice should always begin and end with the proper spirit of courtesy. If you feel that you cannot practice aikido in the proper spirit then do not begin at all.

# **The Fifteen Basic Techniques**

## **Numbers 1 to 3**

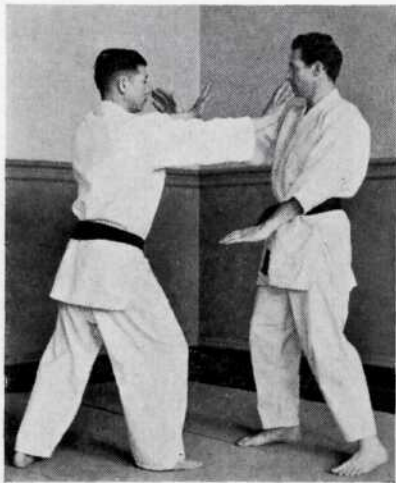
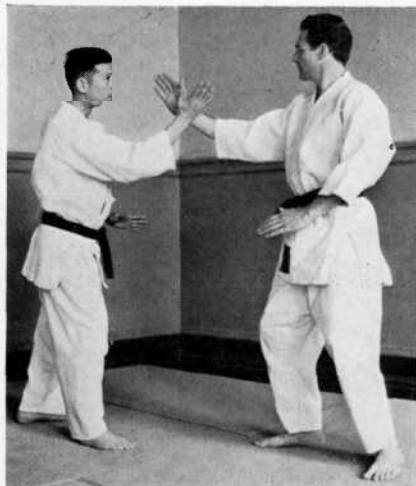
Atemi-waza, attack blows

1. Shomen-ate, frontal attack
2. Gyaku-ate, reverse attack
3. Aigamae-ate, regular attack

### Technique number 1. Shomen-ate, frontal attack

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.

- A. As Uke strikes with his right hand Tori checks the blow with his right handblade and, using inside sweep, breaks Uke's balance backwards.



- B. Tori steps forward and slightly to the right with *tsugi-ashi*, succeeding feet, grasps Uke's right hand with his left and thrusts his right palm towards Uke's face whilst his left hand controls Uke's right arm.

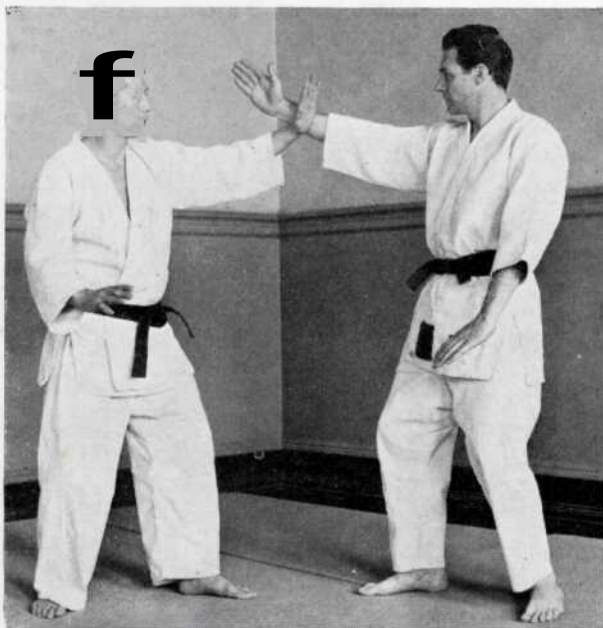


- C. Tori thrusts the heel of his hand against Uke's chin and continues to step forward and push against Uke's chin until he falls on to his back.



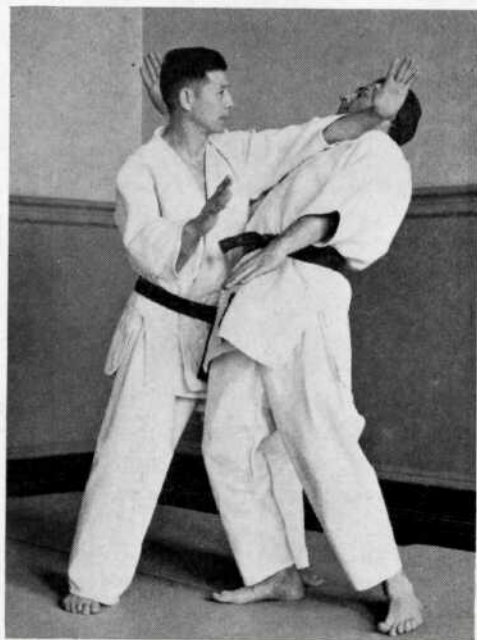
## Technique number 2. Gyaku-ate, reverse attack

Tori advances his left foot to meet his opponent's attack as Uke steps forward with his right foot. This is the left reverse facing body posture, *gyaku-gamae*.



- A. As Uke strikes with his right hand Tori checks the blow with his left hand-blade and, using outside sweep, breaks Uke's balance backwards.

- B. Tori steps forward with *tsugi-ashi*, succeeding feet, beginning with the left foot and places his left foot close to the outside and a little to the rear of Uke's right foot. At the same time he strikes Uke's left cheek with the left handblade whilst the right guards against a possible attack from Uke's left hand. Tori continues to step forward and push against Uke's face until he falls on to his back.



### Technique number 3. Aigamae-ate, regular attack

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.

- A. As Uke strikes with his right hand Tori checks the blow with his right handblade and breaks Uke's balance forwards.



- B. Tori places his left hand on Uke's elbow and as Uke tries to recover his balance Tori allows him to stand up and in fact encourages him in the way he wishes to go before bringing him down backwards.

- C. As Uke tries to regain his broken balance Tori controls his right arm and stepping forward with *tsugi-ashi*, succeeding feet, places his right foot a little to the rear of Uke's right foot and strikes Uke's left cheek with his right handblade. Tori continues to step forward and push against Uke's face until he falls on to his back.



## Kansetsu-waza, bending and twisting the joints of the body

*Kansetsu-waza in aikido are usually divided into two sections.*

### Section I

**Hiji-waza**, elbow techniques. There are four in the basic routine and they are employed in techniques numbered 4 to 7.

### Section II

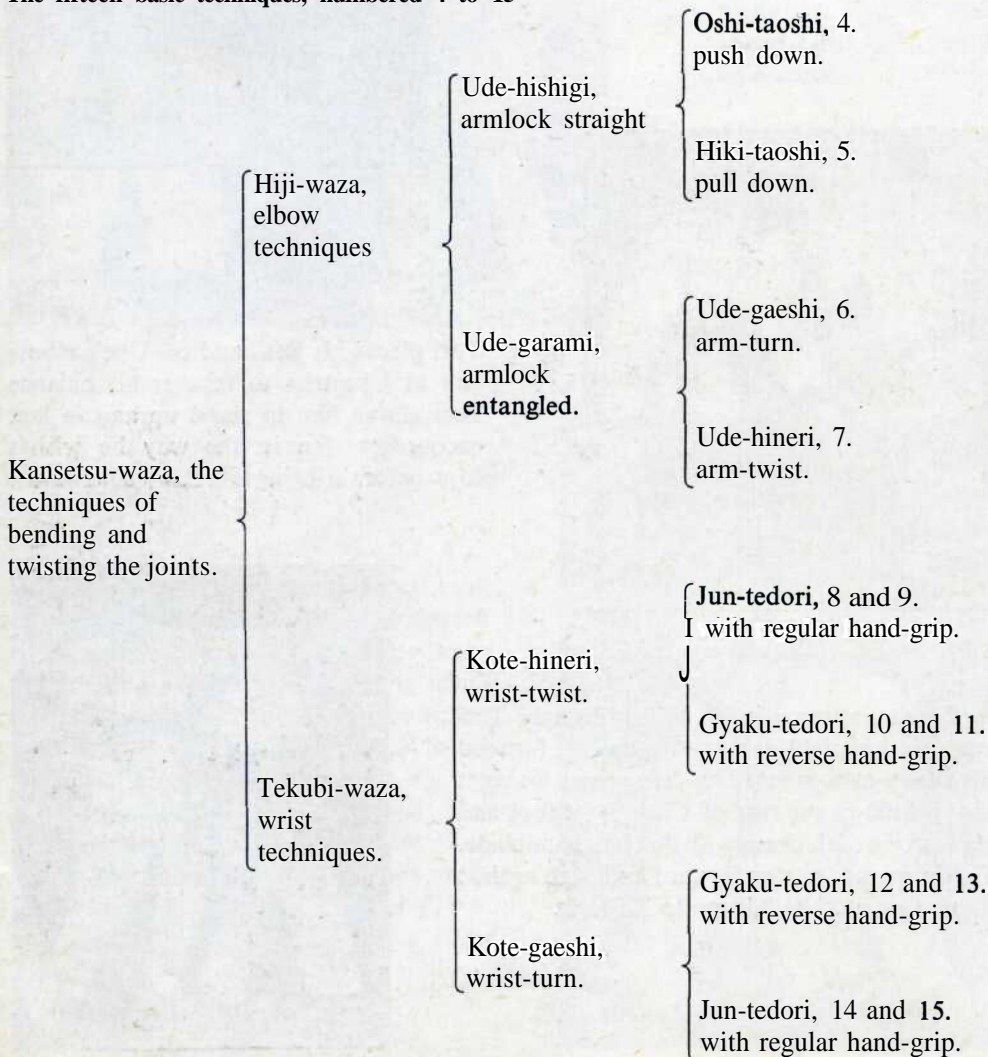
**Tekubi-waza**, wrist techniques. There are eight in the basic routine and they are employed in techniques numbered 8 to 15.

In the first section the four **hiji-waza**, elbow techniques, are **sub-divided**:

**Ude-hishigi**, an armlock usually applied when your opponent's arm is stretched out straight, (4 and 5) and

**Ude-garami**, an entangled armlock, usually applied when your opponent's arm is bent, (6 and 7).

**The fifteen basic techniques, numbered 4 to 15**





#### Technique number 4. Oshi-taoshi, push down

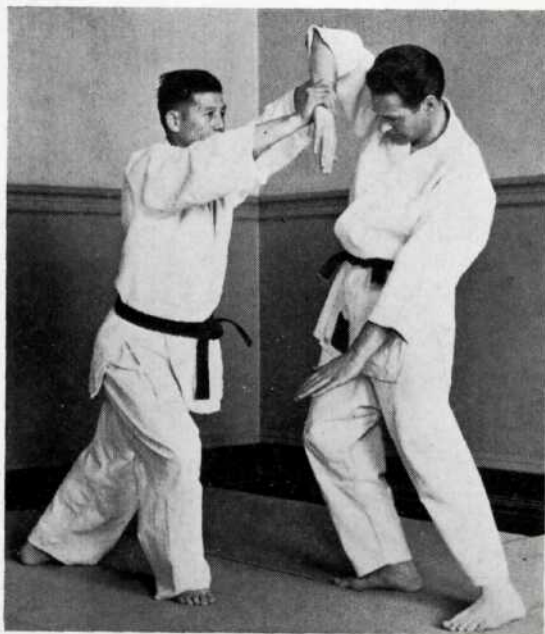
This is the first of the four basic elbow techniques, hiji-waza, and is applied in the form of a straight armlock, ude-hishigi. With this method Uke is brought down on to his face.

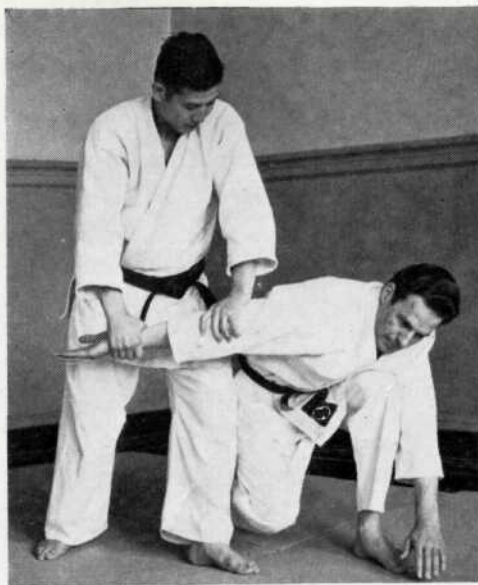
Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.



A. Tori checks Uke's blow and breaks his balance forward.

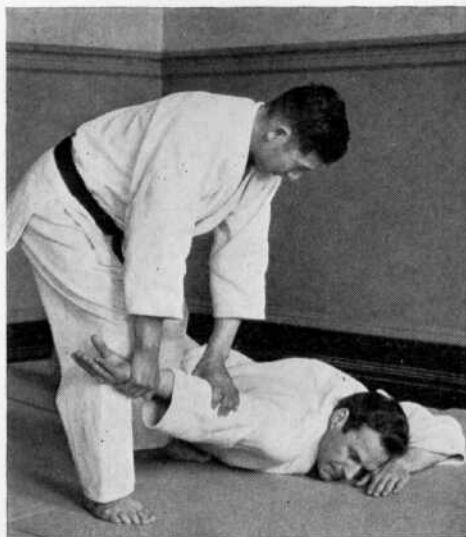
B. Tori grasps Uke's right wrist in his right hand and with left hand pushes up Uke's elbow.





- C. Tori steps forward with ayumi-ashi, ordinary walking steps, which brings his left foot close to Uke's right foot and pushes down on Uke's elbow to straighten his arm. This movement is assisted by Tori's right hand which pulls Uke's arm at the wrist and turns his palm upwards.

- D. Tori takes a gliding step with tsugi-ashi, succeeding feet, in the direction in which Uke is facing and continues to control his opponent by pulling with his right hand and pushing down on Uke's elbow joint until Uke is brought down on to his face.

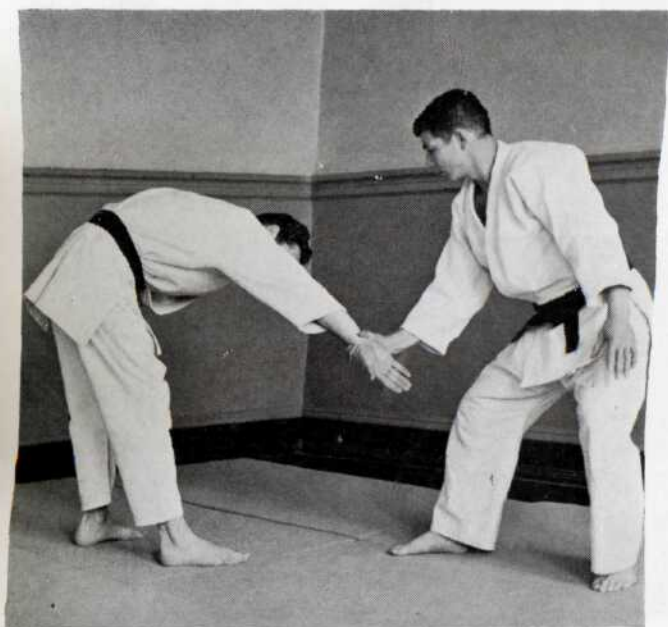
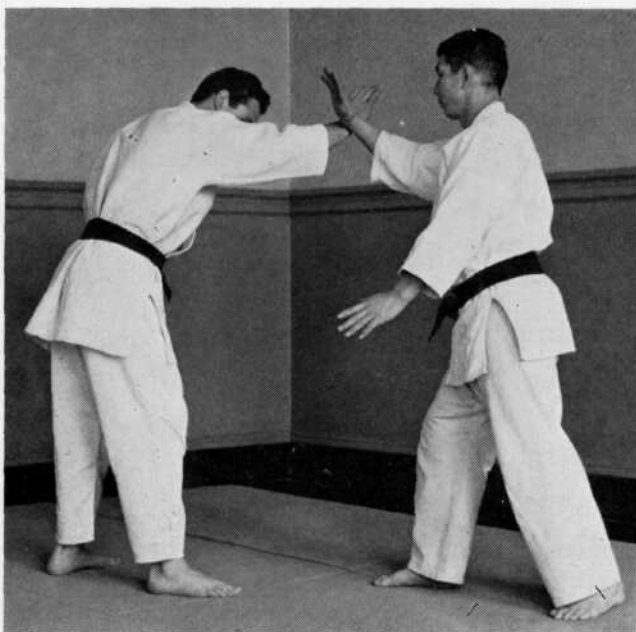


### Technique number 5. Hiki-taoshi, pull down

This is the second of the four basic elbow techniques, hiji-waza, and is also applied in the form of a straight armlock, ude-hishigi. With this method Uke is brought down on to his face.

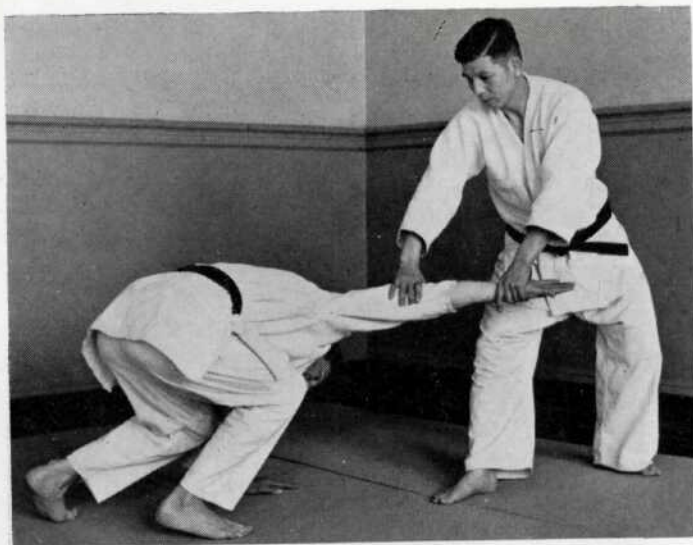
Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.

- A. Tori checks Uke's blow with his right handblade.



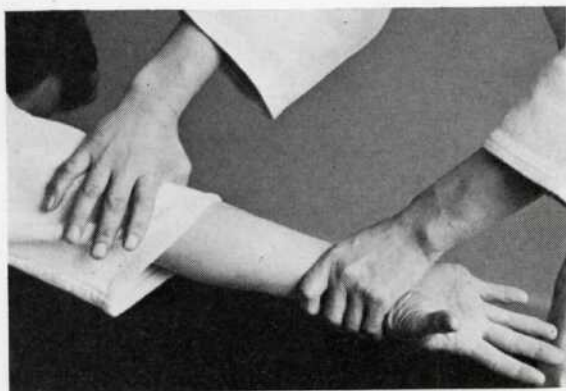
- B. Tori grasps Uke's right wrist with his right hand and, applying outside sweep, steps back with *tsugi ashi*, succeeding feet, beginning with the *left foot* and pulls Uke's arm breaking his *balance* forward. Uke's wrist is now twisted so that his palm is upwards. Tori adds his left hand to Uke's wrist.





C. Tori changes his hand-grip from right to left and, whilst pulling with his left hand to keep Uke's arm stretched out straight, places his right hand on Uke's elbow to lock the joint.

D. Tori steps backwards in front of his opponent with tsugi-ashi, succeeding feet, beginning with the left foot and pulls down on Uke's arm bringing him down on to his face.

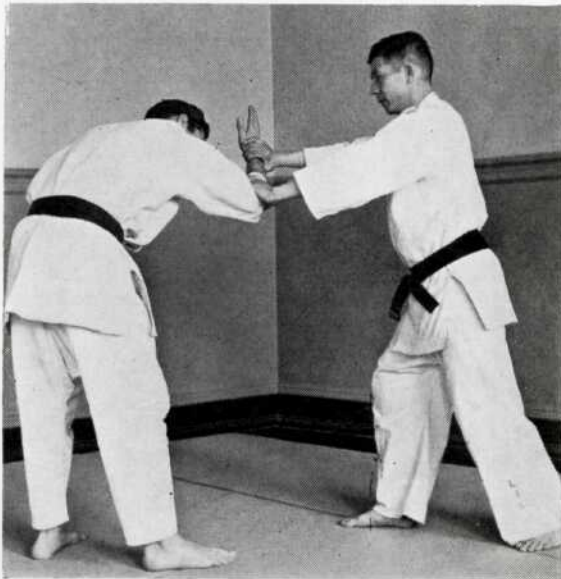


### Technique number 6. Ude-gaeshi, arm-turn

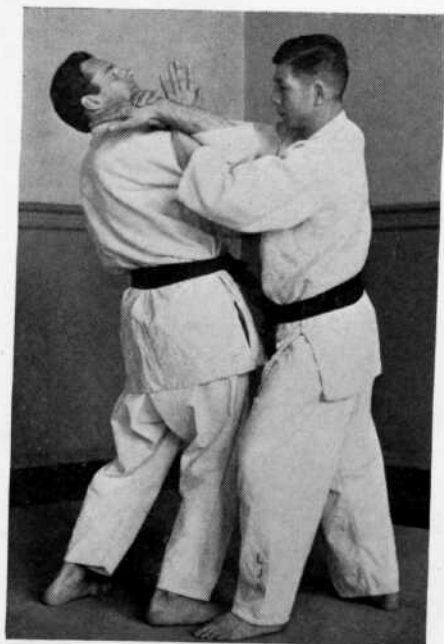
This is the third of the four basic elbow techniques, *hiji-waza*, but unlike the previous two it is applied in the form of an entangled arm-lock, *ude-garami*. With this method Uke is brought down on to his back.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi-ai-gamae*.

- A. Tori checks Uke's blow and grasping his wrist pulls his arm to break his balance forward.

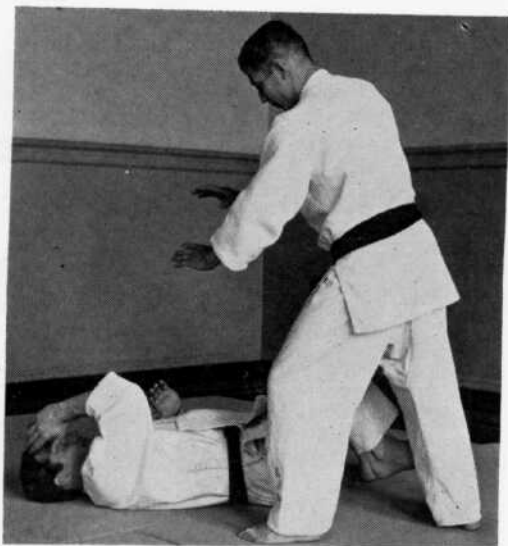


- B. Uke tries to recover his balance and counteracts Tori's pull by bending his arm.



C. Tori does not try to fight against Uke by straightening his arm but encourages him in the way he wishes to go by stepping forward with ayumi-ashi, an ordinary step with the left foot and pushing Uke's arm backwards. Tori bends Uke's arm towards his shoulder, inserts his left hand over Uke's bicep and presses his left handblade against his own right wrist.

D. Tori steps forward with tsugi-ashi, succeeding feet, beginning with the left foot and maintaining pressure on Uke's locked arm, brings him down on to his back.



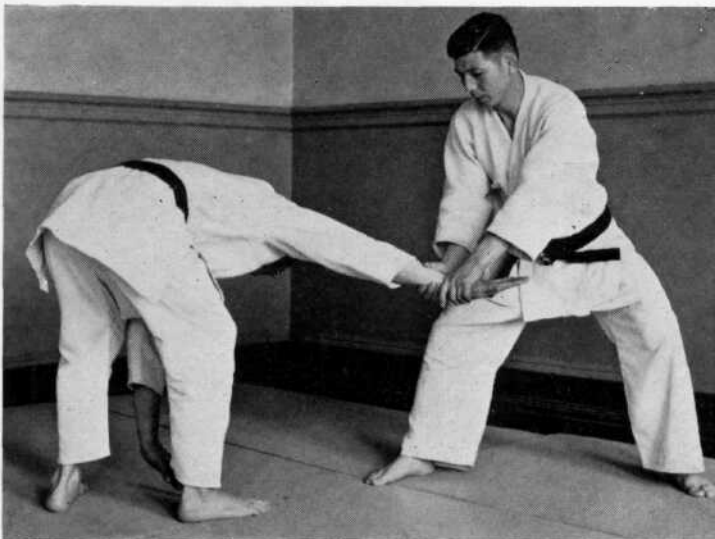
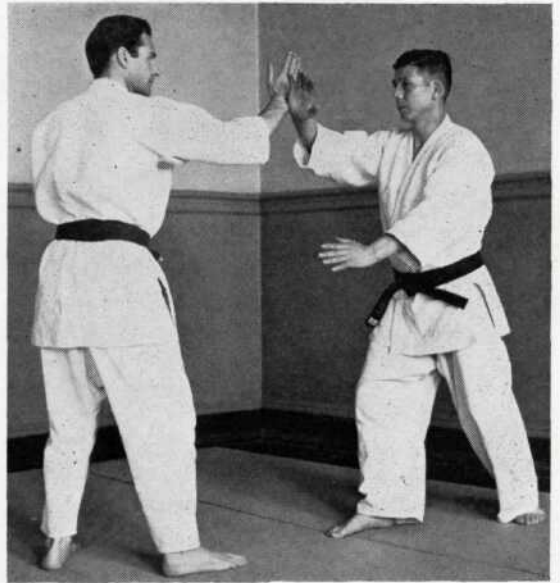


### Technique number 7. Ude-hineri, arm-twist

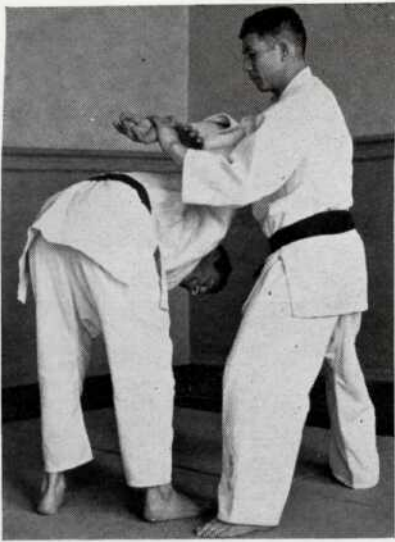
This is the fourth of the four basic elbow techniques, hiji-waza, and is also applied in the form of an entangled arm-lock, ude-garami. With this method Uke is brought down on to his back.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.

A. Tori checks Uke's blow with his right handblade.

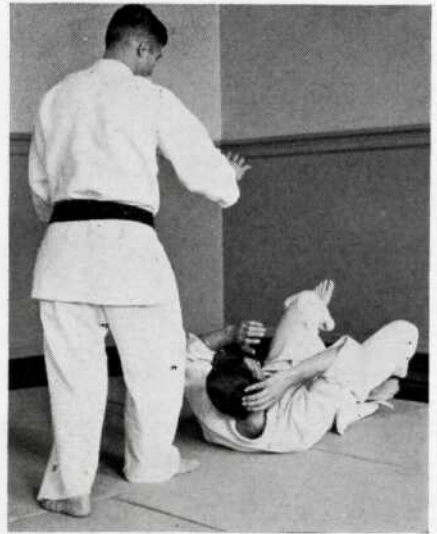


B. Tori grasps Uke's right wrist and using outside sweep pulls Uke's arm and then stepping back with tsugi-ashi, succeeding feet, beginning with the left foot, breaks Uke's balance forward so that he is bent over. Tori now adds his left hand to Uke's wrist.



C. Tori changes his grip on Uke's wrist from his right to his left hand and whilst continuing to pull Uke's arm straight, places his right hand on Uke's elbow. When Uke counteracts by bending his arm Tori encourages him in the way he wishes to go by stepping forward with ayumi ashi, an ordinary walking step with the left foot to the side and a little behind Uke's right foot. At the same time he bends Uke's arm.

D. Tori slides his right hand over Uke's elbow and then under the bent arm, placing it on his own left wrist to form an entangled arm-lock, ude-garami. Tori turns from the hips and pushes, spinning Uke over on to his back.



The second section of kansetsu-waza that concerns us in aikido is made up of tekubi-waza, wrist techniques. These wrist-locks whilst most efficient in themselves also make the application of elbow techniques more effective. There are eight in the basic routine and they are employed in techniques numbered 8 to 15.

Where wrist-locks are applied and the opponent's balance is broken forward they are called, kote-hineri, wrist-twist, (8 to 11).

Where wrist-locks are applied and the opponent's balance is broken backwards they are called, kote-gaeshi, wrist-turn, (12 to 15).

Kote-hineri, wrist-twist, is further divided into **jun-tedori**, regular hand-grip, (8 and 9)

and

gyaku-tedori, reverse hand-grip, (10 and 11).

Both these grips can be applied with either the right or left hand.

You will see that with the regular hand-grip, jun-tedori, your fingers point in one direction and your opponent's in the opposite direction. With the reverse hand-grip, gyaku-tedori, your fingers and your opponent's both point the same way.

A very easy way to remember the difference is that when shaking hands you are using a form of jun-tedori.



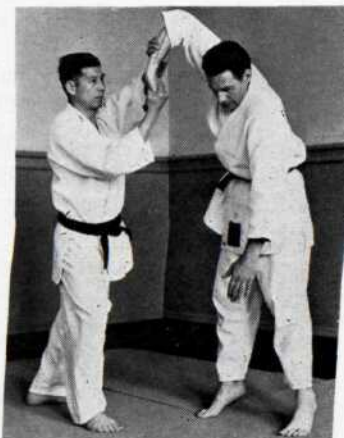
## Technique number 8. Kote-hineri, wrist-twist

This is the first of the four basic wrist-twist techniques designed to bring Uke down on to his face and in this instance uses the regular hand-grip, jun-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.



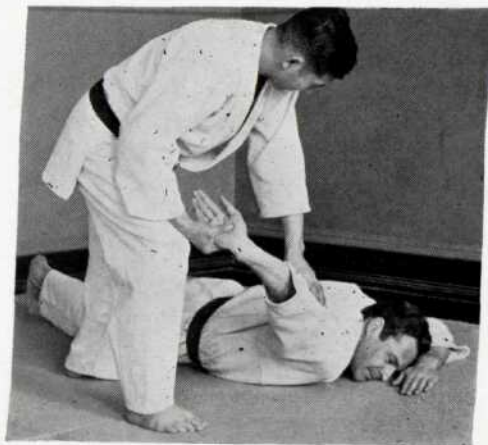
A. As Uke strikes with his right hand Tori checks the blow with his right handblade to break Uke's balance forward. Tori also grasps Uke's right forearm with his left hand. Tori grips Uke's right hand so that the base of Uke's little finger touches Tori's right palm at the web, where Tori's thumb and first finger join.



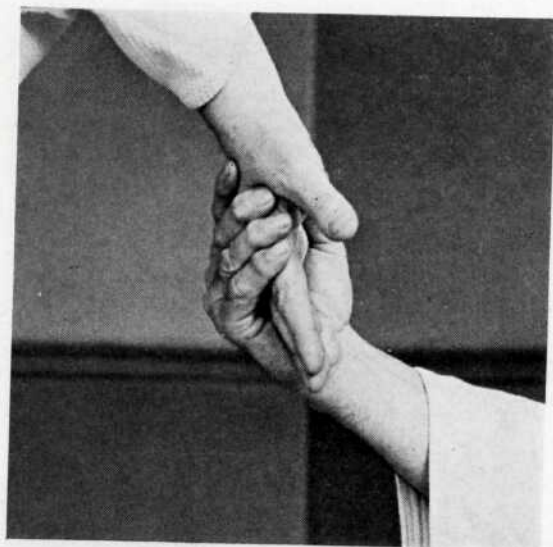
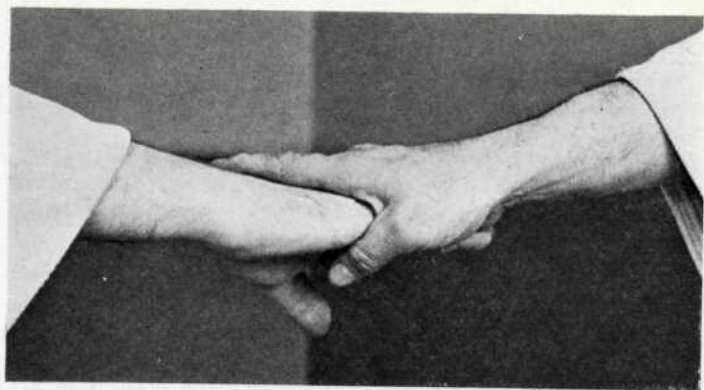
B. Tori twists Uke's wrist so that his elbow is pointing upwards and his balance is so broken forward that he is obliged to lean over and support his weight on his toes.



C. Tori steps forward with ayumi-ashi, an ordinary walking step with the left foot and changes his left hand from Uke's forearm to his elbow and begins to push down on the joint.



D. Tori maintains the wrist-lock and continues to push down on Uke's elbow joint until he is brought down on to his face.



### Technique number 9. Kote-hineri, wrist-twist

This is the second of the four basic wrist-twist techniques designed to bring Uke down on to his face and in this instance uses the regular hand-grip, jun-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.



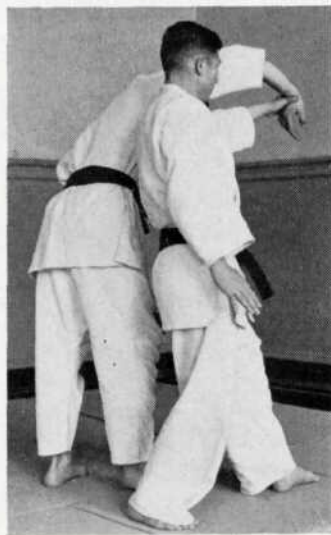
- A. As Uke strikes with his right hand Tori checks the blow with his right handblade and breaks Uke's balance forward.



- B. Tori takes the back of Uke's right hand with his left hand, placing his thumb against the back of Uke's hand and then takes a gliding step forward with ayumi-ashi, an ordinary walking step, with the left foot.



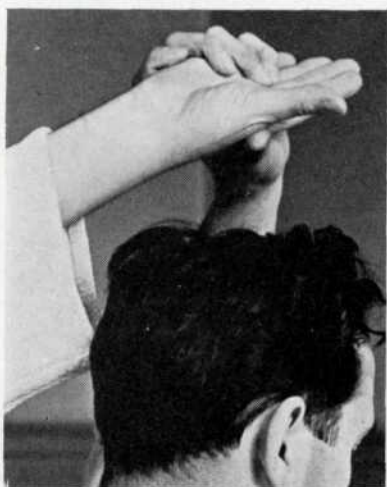
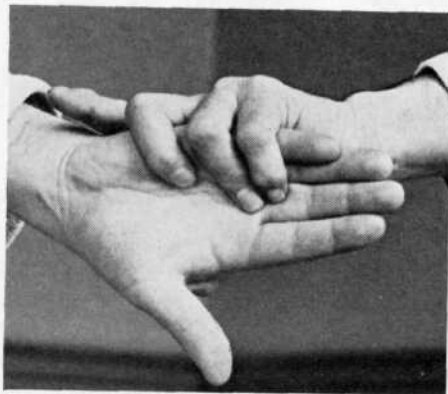
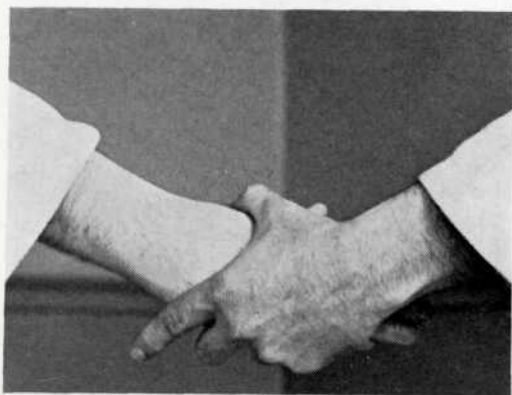
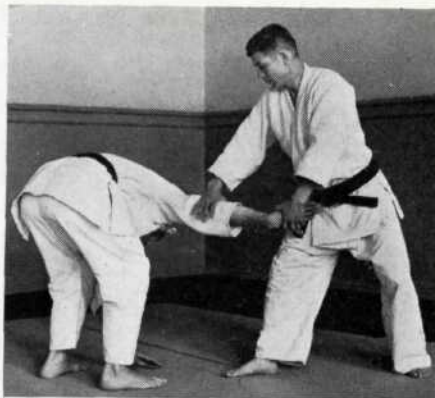
- C. With ayumi-ashi, an ordinary walking step, Tori turns under Uke's raised arm.



- D. Maintaining the lock on Uke's wrist Tori straightens his arm and faces the same direction as Uke.



E. Tori pivots on his left foot and taking a big gliding step in a circular motion with his right foot pulls Uke's arm out straight. Tori now places his right hand on Uke's right elbow and, stepping back with tsugi-ashi, succeeding feet, beginning with the left foot, brings Uke down on to his face.



### Technique number 10. Kote-hineri, wrist-twist

This is the third of the four basic wrist-twist techniques designed to bring down Uke on to his face. Unlike the previous two it employs the reverse hand-grip, *gyaku-tedori*.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.



- A. As Uke strikes with his right hand Tori checks the blow with his right handblade to break Uke's balance forward. Tori also grasps Uke's right forearm with his left hand.



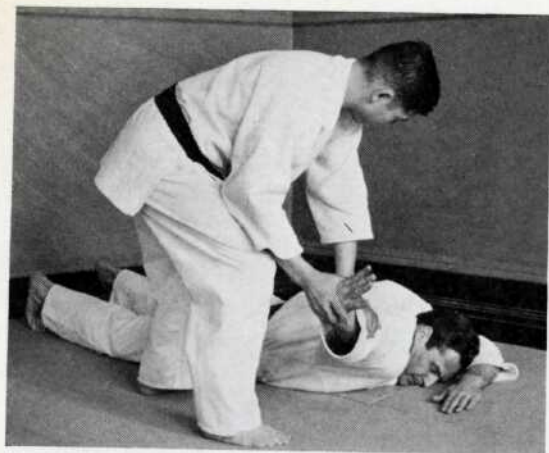
- B. Tori twists Uke's hand palm upwards and places his palm on the back of Uke's hand. Tori now rotates his palm, changing from regular to reverse grip and places his thumb on the web of Uke's hand, where thumb and first finger join. His fingers grip the cutting edge of Uke's hand.



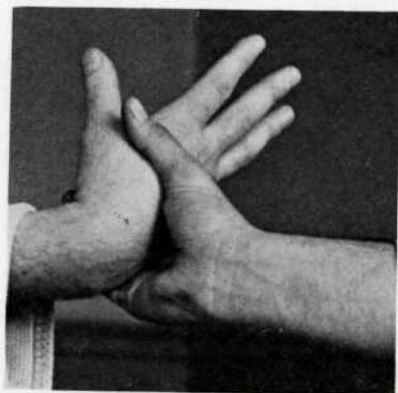
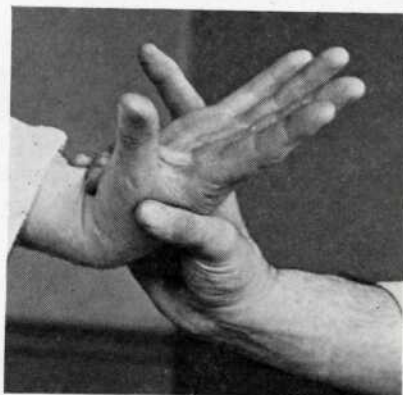
- C. Tori pushes down on Uke's forearm with his left hand and twists Uke's wrist up and back, forcing Uke down. Tori lifts Uke's elbow from underneath.



- D. Tori takes a gliding step with the left foot with *ayumi-ashi*, an ordinary walking step which brings him closer to Uke and facing in the same direction.



E. Tori steps forward again with tsugiashi, succeeding feet, beginning with the left foot and locking the elbow joint and wrist, brings Uke down on to his face.





### Technique number 11. Kote-hineri, wrist-twist

This is the fourth of the four basic wrist-twist techniques designed to bring Uke down on to his face. This technique also employs the reverse hand-grip, gyaku-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.



- A. As Uke strikes with his right hand Tori checks the blow with his right handblade to break Uke's balance forward.



- B. Tori grasps Uke's right wrist in his right hand and using outside sweep pulls Uke's arm out straight so that his palm is turned up. Tori places his left thumb on the inside of Uke's wrist and his fingers on the back of the hand and twists the wrist to that Uke's little finger is pointing towards Tori's face, locking the wrist.

- C. Tori places his right hand on Uke's elbow and locks the joint.



- D. Tori steps back with *tsugi-ashi*, succeeding feet, pulling Uke down on to his face.





Now we come to the final section of tekubi-waza, wrist techniques. The last four are called kote-gaeshi, wrist-turn, and are employed in techniques numbered 12 to 15.

Kote-gaeshi, wrist-turn, is further divided into gyaku-tedori, reverse hand-grip, (12 and 13) and

jun-tedori, regular hand-grip, (14 and 15).

Both these grips can be applied with either the right or left hand.

**Technique number 12. Kote-gaeshi, wrist-turn**

This is the first of the four wrist-turn techniques designed to bring Uke down on to his back and in this instance uses the reverse hand-grip, gyaku-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi-ai-gamae.



- A. As Uke strikes with his right hand Tori checks the blow with his right hand-blade to break Uke's balance forward.

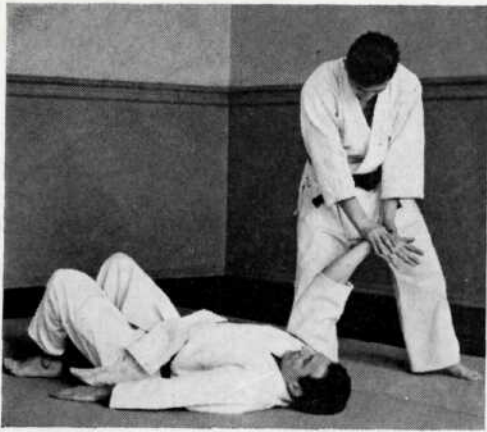


- B. Grasping Uke's right forearm in his right hand Tori stretches out his left hand and grips Uke's right wrist, placing his thumb on the back of Uke's hand and the second and third fingers of his hand on the inside of Uke's wrist.

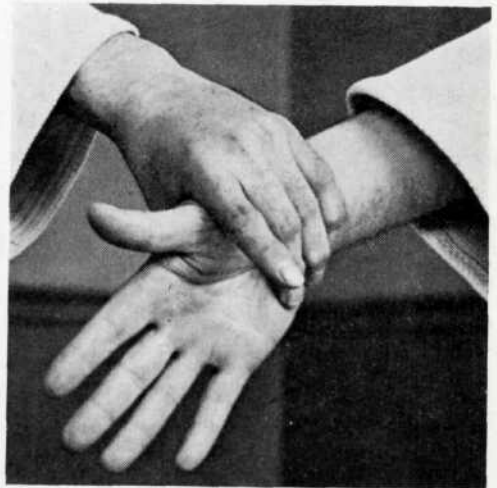


- C. Tori now reinforces the action by adding his right hand to his left, so that he is now able to use all his power to keep Uke's wrist locked.





D. Whilst controlling Uke's wrist Tori takes a short step with his right foot to his right and a sweeping step back with his left foot describing a half circle, and turning Uke's wrist over and down spins him down on to his back.



### Technique number 13. Kote-gaeshi, wrist-turn

This is the second of the four wrist-turn techniques designed to bring Uke down on to his back and again uses the reverse hand-grip, gyaku-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, migi ai-gamae.



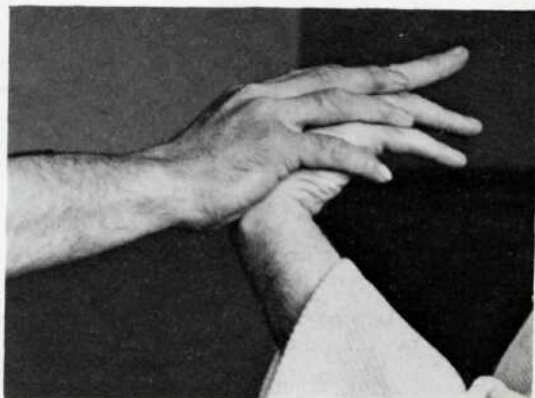
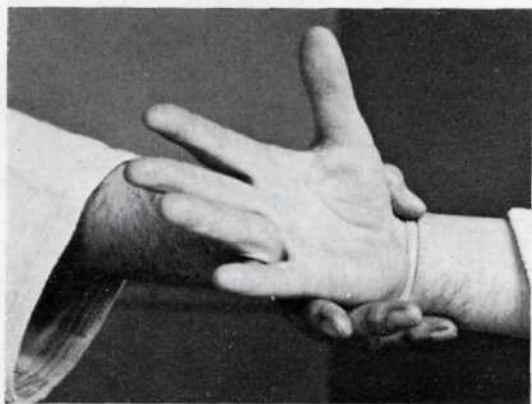
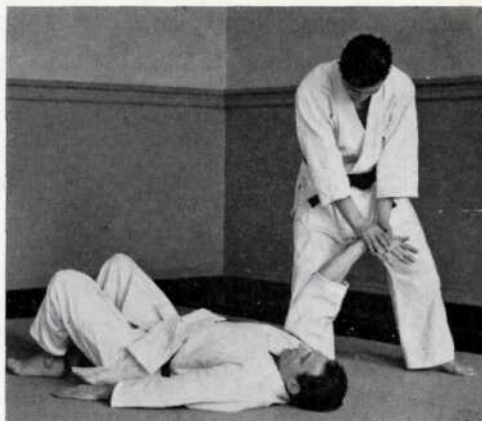
- A. As Uke strikes with his right hand Tori checks the blow with his right handblade to break Ukes balance forward. He immediately grasps Uke's right elbow with his left hand. Uke reacts by drawing back his hand, bending his elbow down.

- B. With his right hand Tori grips Uke's right fist placing his thumb against the inside of the wrist and wrapping his fingers around the back of Uke's hand.



- C. Tori now reinforces the action by adding his left hand to his right so that he is able to use all his power, if necessary, to keep the wrist locked. Tori takes a short step to his right with his right foot and a step backwards in a half circle with his left foot and turns Uke's wrist to break his balance backwards.

D. Tori continues to turn in a circular motion and to turn Uke's wrist over until he is brought on to his back.





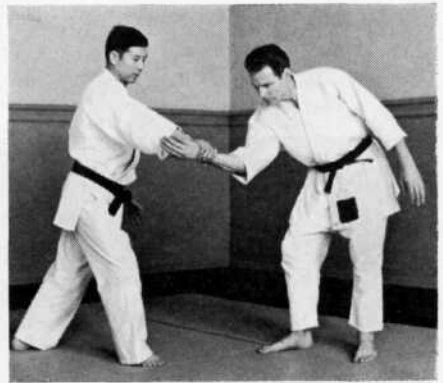
#### Technique number 14. Kote-gaeshi, wrist-turn

This is the third of the four wrist-turn techniques designed to bring Uke down on to his back but unlike the previous two it employs the regular hand-grip, jun-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.



A. As Uke strikes with his right hand Tori grasps his wrist from underneath.

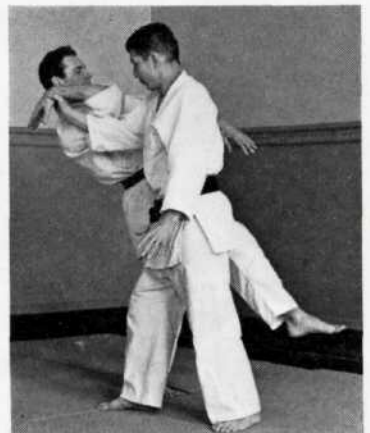


B. Using inside sweep Tori breaks Uke's balance forward.

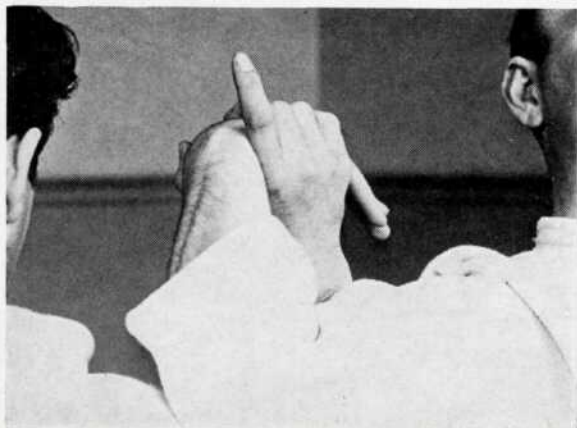
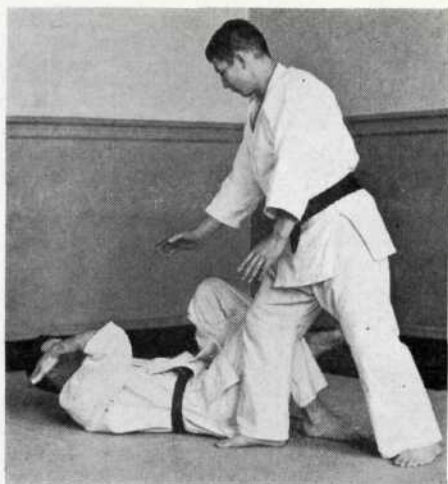


C. Maintaining his pull on Uke's twisted arm Tori takes a step with *ayumi-ashi*, an ordinary walking step with his left foot and as he steps forward raises Uke's arm overhead.

D. Having stepped under Uke's raised arm Tori now turns completely by pivoting on both feet and lowers Uke's arm so that the elbow joint is quite bent, as though Uke were flexing his bicep.



- E. **Tori** steps forward with tsugi-ashi, succeeding feet, beginning with the right foot and pushes down on Uke's arm, using it like a handle, until Uke is brought down on to his back.



### Technique number 15. Kote-gaeshi, wrist-turn

This is the final of the four basic wrist-turn techniques designed to bring Uke down on to his back and again uses the regular hand-grip, jun-tedori.

Tori advances his left foot to meet his opponent's attack as Uke steps forward with his right foot. This is the reverse facing body posture, hidari gyaku-gamae.



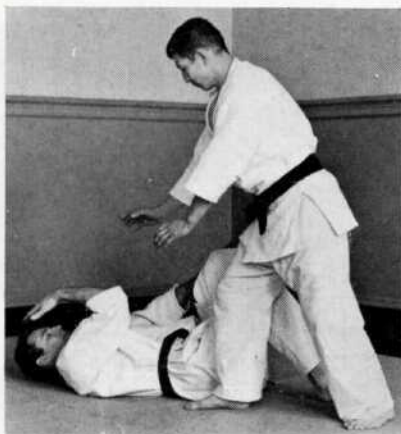
A. As Uke strikes with his right hand Tori checks the blow with his left handblade.



B. Grasping Uke's forearm with his left hand Tori uses outside sweep to bring Uke forward. Tori grips Uke's right wrist in his right hand with his palm against the inside of Uke's wrist.

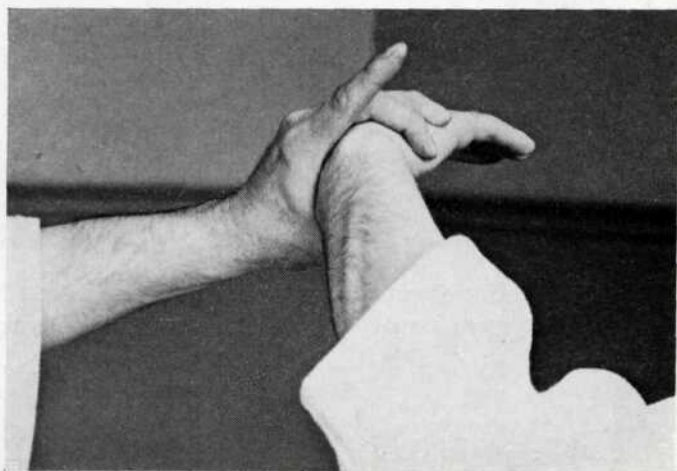
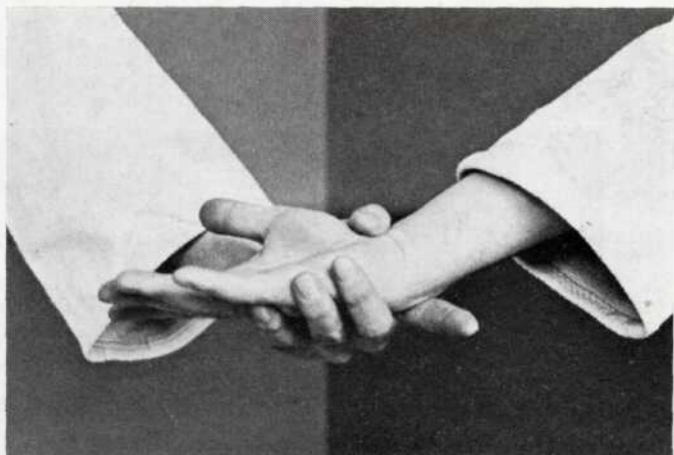


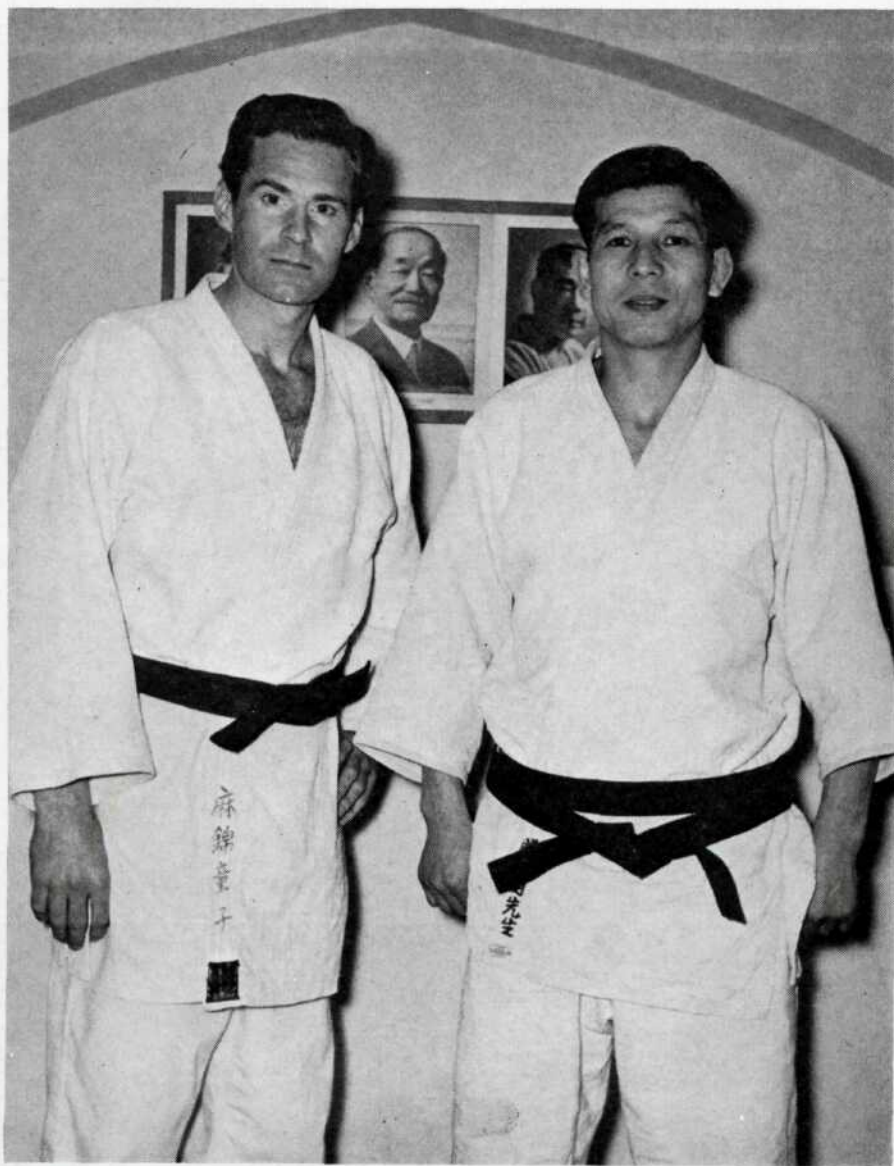
C. Tori takes a gliding step forward with the left foot and using inside sweep with the right hand raises Uke's arm overhead. Making sure that Uke's wrist is still locked Tori pivots on both feet until he has turned around completely.



D. Tori uses Uke's arm as a lever to push him down on to his back. He can increase the force of the throw by stepping forward with tsugi-ashi, succeeding feet, beginning with the right foot.







Alex Macintosh and Senta Yamada at the London Judo Society, founded by British Internationals George Chew and Eric Dominy.

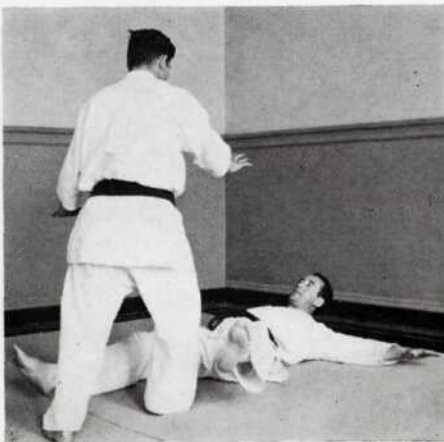
### Variation number 1

This is a variation of the first basic attack technique, the frontal attack, shomen-ate.



- A. Uke grasps Tori's left sleeve with his right hand from behind.

- B. Tori stiffens his left arm and pulling away from Uke turns in a complete circle, anti-clockwise, beginning with a gliding step in a circular motion with the right foot, followed by the left.



- C. Tori steps forward with tsugi-ashi, succeeding feet, beginning with the right foot and pushes up Uke's chin with his right hand. He continues to step and push until Uke is brought down.



## Variation number 2

This is a variation of the second basic attack technique, the reverse attack, gyaku-ate.



A. Uke grasps Tori's jacket in both hands from the front.

B. Tori grasps the sleeves of Uke's jacket and bending slightly swings Uke's arms to the left, dips his head and shoulders between Uke's arms and turns to the left so that his head comes up under Uke's right arm.



C. Tori releases Uke's sleeve and taking a step with the right foot places that foot behind Uke's left foot.

D. Tori straightens his body, pushes with his right arm and shoulder and then stepping with tsugi-ashi, succeeding feet, beginning with the right foot brings Uke down.



Judoka will see that this judo-waza can be used in practice against an opponent with stiffened arms. From this basic movement three throws are possible, the first is the one illustrated which is called waki-otoshi, the second, tani-otoshi and the third, sukui-nage. Although it is not one of the more popular throws waki-otoshi was a favourite waza of, Mr. Shuichi Nagaoka, 10th Dan of the Kodokan.

### Variation number 3

This is a variation of the third basic attack technique, the regular attack, ai-gamae-ate.

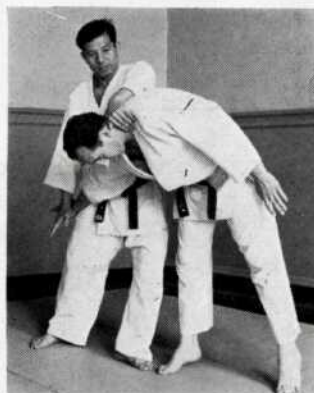
Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi-ai-gamae*.



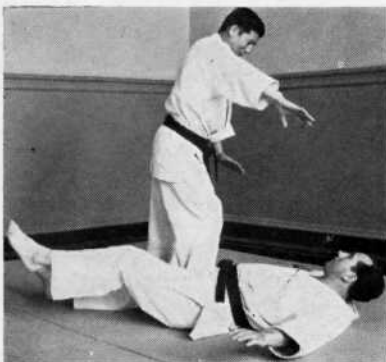
- A. As Uke strikes with his right hand Tori checks the blow with his right handblade.



- C. Uke is now bent forward almost double and his balance completely broken.



- D. As Uke tries to recover his posture Tori takes him off balance to the rear by pulling a little with his left hand and throwing his right arm across Uke's neck and shoulder.

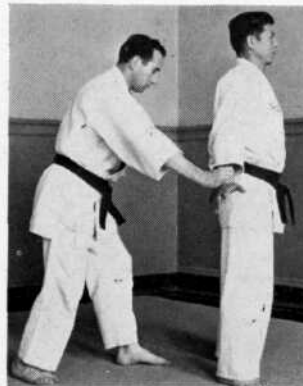


- E. Tori steps forward with his right leg and throws Uke down. This technique uses the reactionary method of breaking balance, *handa-no-kazushi*.

#### Variation number 4

This is a variation of the fourth basic technique, oshi-taoshi, push down, the first of the four elbow techniques, hiji-waza, and is applied in the form of a straight arm-lock, ude-hishigi.

- A. Uke grasps Tori's wrists from behind.



- B. Tori raises his left arm, pushes back with his right arm and at the same time brings his right foot back in an arc and turns his hips so that his body is at right angles to Uke with his left foot slightly advanced.

- C. Tori places Uke's right forearm against Uke's left elbow joint bringing him on to his toes and breaking his balance completely.



- D. Tori steps forward with his right foot with ayumi ashi, an ordinary walking step and brings Uke down to the ground.



### Variation number 5

This is a variation of the fifth basic technique, hiki-taoshi, pull down, the second of the four elbow techniques, hiji-waza, and also applied in the form of a straight arm-lock, ude-hishigi.



- A. Uke grasps Tori's neck from behind with his right arm. Tori grasps Uke's forearm with both hands and bending both knees a little pulls down, using the strength of his bodyweight and not just the strength of his arms.



- B. Tori turns to the left and dips his head and shoulders under Uke's right armpit, bending well forward from the waist.



- C. Still bending over Tori takes a step back with his left foot and controls Uke's right arm by applying pressure to the elbow joint with his right shoulder, whilst both hands hold Uke's wrist and forearm.

- D. Tori places his right hand on Uke's elbow joint and applies pressure whilst continuing to hold Uke's right wrist with his left hand. He continues to step back with tsugi-ashi, succeeding feet, and maintains the elbow lock until Uke is pulled down on to his face.

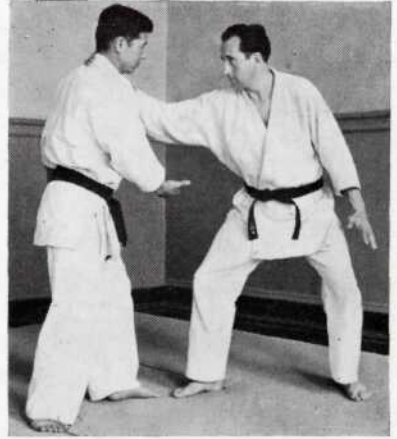


### Variation number 6

This is a variation of the sixth basic technique, ude-gaeshi, arm-turn, the third of the four elbow techniques, hiji-waza, but unlike the previous two it is applied in the form of an entangled arm-lock. Arm-turn is designed to break your opponent's balance to the rear.

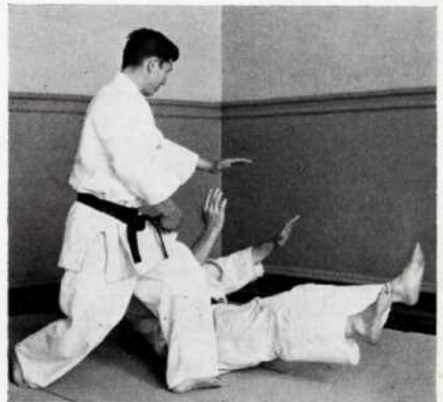
Tori advances his left foot to meet his opponent's attack as Uke steps forward with his right foot. This is the left reverse facing body posture, gyaku-gamae.

- A. Uke grasps Tori by the left collar or lapel of his jacket.



- B. Tori places his right hand on Uke's elbow from underneath and grasps the material of Uke's jacket. Tori turns his body to the right and pulls Uke's elbow forwards and upwards until the elbow is bent and the forearm held tightly across Tori's chest. Tori places his left hand palm downwards on Uke's left shoulder. Uke's balance is completely broken to the rear.

- C. Maintaining pressure on Uke's elbow joint Tori steps backwards with tsugi-ashi, succeeding feet, beginning with a gliding step in a half circle with the right foot. Tori pulls down on Uke's left shoulder bending his knees a little so that he can use the power of his body and not merely the strength of his arms to bring Uke down on to his back.



### Variation number 7

This is a variation of the seventh basic technique, ude-hineri, arm-twist, the fourth of the four elbow techniques, hiji-waza, and is also applied in the form of an entangled arm-lock, ude-garami. Arm-twist is designed to break your opponent's balance to the front.



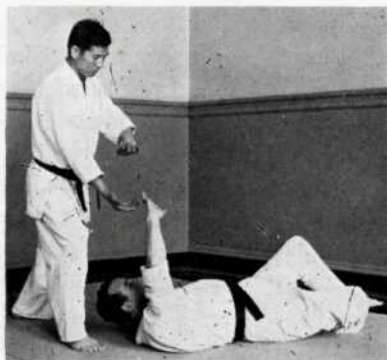
- A. Uke encircles Tori from behind with both arms. Tori steps slightly forward with his right foot and lowers his centre of gravity. At the same time he pushes against Uke with his upper back and shoulders and turns his hands inwards so that his elbows are turned outwards to break Uke's grip.

- B. With his left hand Tori grasps Uke's right wrist. Tori pivots on his right foot and turning to face Uke slides his right arm under Uke's right arm.



- C. Tori continues to turn and places his right hand on Uke's elbow joint from underneath.

- D. Tori maintains pressure on Uke's elbow joint and continuing his turn spins Uke forward and over on to his back.





## Variation number 8

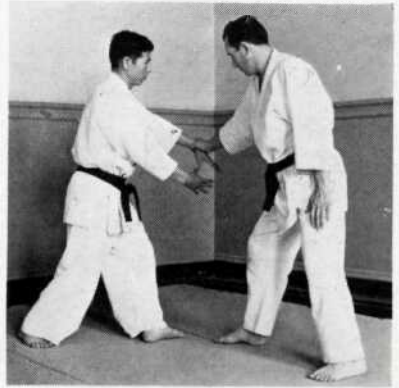
This is a variation of the eighth basic technique, kote-hineri, wrist-twist, and is the first of the four wrist-twist techniques designed to bring Uke down on to his face and in this instance uses the regular hand-grip, jun-tedori.

Tori advances his left foot to meet his opponent's attack as Uke steps forward with his right foot. This is the left reverse facing body posture, hidari gyaku-gamae.



A. Uke grasps Tori's left wrist with his right hand as illustrated.

B. Tori breaks Uke's balance forward with outside sweep and then immediately uses inside sweep to raise Uke's arm and turn underneath it by stepping forward with the right foot



C. Tori has now pivoted around completely. He grasps Uke's right hand with his own right hand placing his thumb in Uke's palm and his fingers on the back of his hand.



D. Tori twists Uke's wrist so that his elbow is raised and he is forced up on to his toes.



E. Tori pushes down on Uke's elbow joint with his left hand bringing him down on to his face.

## Variation number 9

This is a variation of the ninth basic technique and is also called kote-hineri, wrist-twist, and is the second of the four wrist-twist techniques designed to bring Uke down on to his face and is also applied with the regular hand-grip, jun-tedori.



- A. Uke grasps Tori around the neck from behind with his left forearm, whilst his right hand grasps Tori's right wrist.



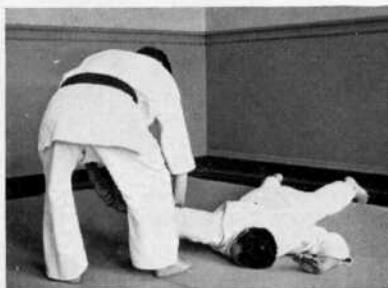
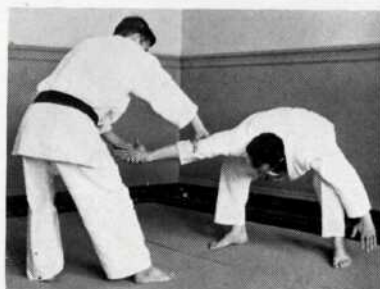
- B. Tori raises his right hand-blade to the jodan position and slides his left foot forward at the same time turning his hips to the left.



- C. Uke's right hand is now in front of his face and Tori takes a grip on that hand with his own left hand.

- D. Maintaining his grip on Uke's right wrist and raising up Uke's right elbow

Tori takes a gliding step with his right foot and faces his opponent. From this position Tori pulls Uke's arm straight and with his right hand applies pressure to Uke's elbow joint.



- E. Tori continues to twist Uke's wrist and lock his elbow and stepping back with tsugi-ashi, beginning with the left foot, brings Uke down on to his face.

### Variation number 10

This is a variation of the tenth basic technique kote-hineri, wrist-twist, and is the third of the four wrist-twist techniques designed to bring Uke down on to his face but unlike the previous two it employs the reverse hand-grip, gyaku-tedori.

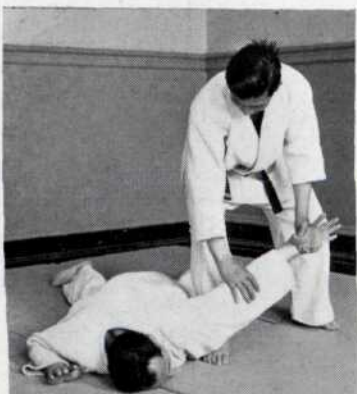
Tori advances his right foot to meet his opponent's attack as Uke steps forward with his left foot. This is the right reverse facing body posture migi gyaku-gamae.

A. Uke grasps Tori's jacket lapel with his left hand.



B. Tori takes a gliding step backwards with his right foot which extends Uke's arm and breaks his balance forward. Tori grips Uke's left hand with his own left hand and turns Uke's wrist to the left.

C. Tori places his thumb on the web between Uke's first finger and thumb and his little finger on Uke's wrist at the point where wrist and forearm meet.



D. It is important that the hand-grip is properly applied otherwise the technique is ineffective. For maximum control and effect the cutting edge of Uke's handblade should be directed towards his own face. Tori should also push down with his right hand on Uke's forearm on the elbow joint. Tori maintains pressure on Uke's wrist and elbow and takes a step forward with ayumi-ashi, an ordinary walking step with the right foot and pushes down on Uke's elbow to bring him down on to his face.



### Variation number 11

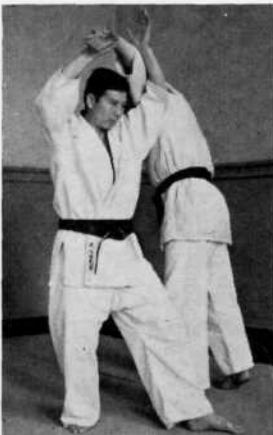
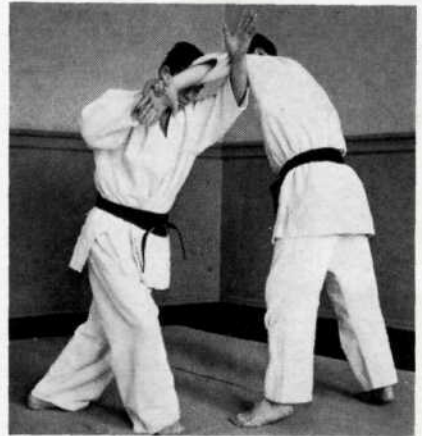
This is not a variation of the eleventh basic technique but a further variation of the ninth basic technique, *kote-hineri*, wrist-twist, the second of the four wrist-twist techniques designed to bring Uke down on to his face. In this instance use the regular hand-grip, *jun-tedori*.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the left reverse facing body posture, *hidari gyaku-gamae*.



- A. Uke grasps Tori's right jacket lapel with his left hand. Tori grips Uke's wrist with his right hand placing his thumb on the web of Uke's hand where the thumb and first finger join and his finger tips in Uke's palm.

- B. Tori turns his body firmly to the right so that Uke's balance is broken forward. Tori swings his arm up under Uke's left arm.



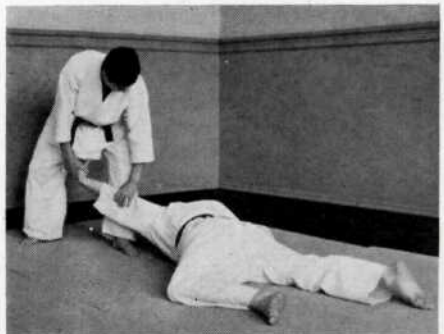
- C. Tori takes a gliding step forward with *ayumi-ashi*, an ordinary walking step with his left foot raising Uke's arm overhead.

- D. Tori maintains the lock on Uke's wrist and pivots on both feet so that he turns around completely and faces in the same direction as Uke. Uke's wrist must be controlled all the time.



- E. Tori takes a gliding step with his left foot and a short step with his right so that he is perfectly on balance and having pulled Uke's arm out straight, places his hand on the elbow to lock the joint.

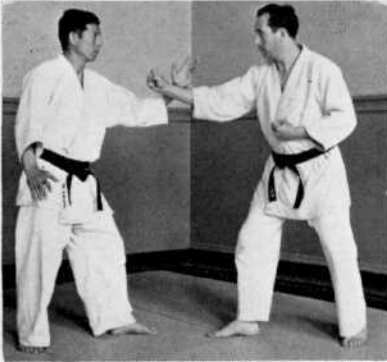
- F. Tori steps back with tsugi-ashi, succeeding feet beginning with the right foot and, applying pressure to Uke's elbow joint, steps and pulls until Uke is brought down on to his face.



## Variation number 12

This is a variation of the twelfth basic technique, kote-gaeshi, wrist-turn, the first of the four wrist-turn techniques designed to bring Uke down on to his back and uses in this instance the reverse hand-grip, gyaku-tedori.

Tori advances his left foot to meet his opponent's attack as Uke steps forward with his right foot. This is the left reverse facing body posture, hidari gyaku-gamae.



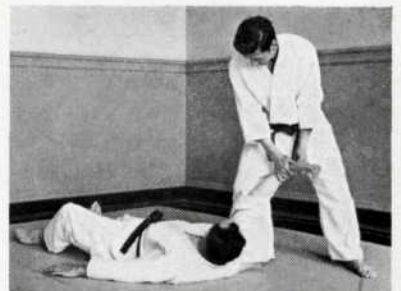
- A. As Uke strikes with his right hand Tori checks the blow with his left handblade using inside turn.



- B. Tori gives way and turns his body to the right by taking a gliding step with the right foot describing an arc and grasping Uke's right wrist in his left hand, pulls him well forward off balance. It is important that Tori places his thumb on the back of Uke's hand and his fingers on the inside of Uke's wrist.



- C. Tori now turns to face Uke. He does so by taking a sweeping step with his right foot in a half circle and following this with a smaller step back with his left foot. Tori reinforces his grip by placing his right hand as well on Uke's hand, so that his thumbs are side by side and his fingers just overlapping on Uke's wrist.



- D. Tori steps back and a little to his right with tsugi-ashi, succeeding feet, beginning with the left foot and continues to turn Uke's wrist until he is brought down on to his back.



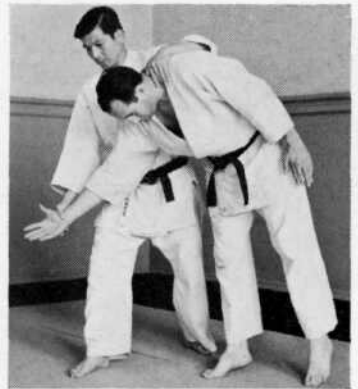
### Variation number 13

This is a variation of the thirteenth basic technique, kote-gaeshi, wrist-turn, the second of the four wrist-turn techniques designed to bring Uke down on to his back, and uses in this instance the reverse hand-grip, gyaku-tedori.

Tori advances his right foot to meet his opponent's attack as Uke steps forward with his right foot. This is the right regular facing body posture, *migi ai-gamae*.



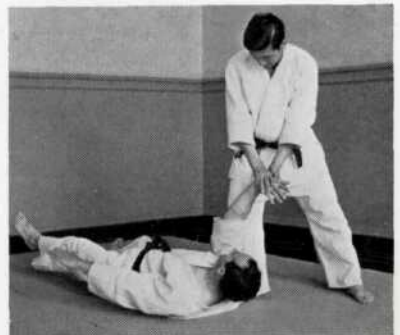
- A. As Uke strikes with his right hand Tori checks the blow with his right handblade breaking Uke's balance forward.



- B. Tori takes a gliding step with the left foot which brings his foot a little to the rear of Uke's right foot and places his left hand on the left side of Uke's neck and shoulder whilst still controlling his balance forward. Tori's thumb is placed on Uke's right wrist and his fingers across the back of Uke's hand.



- C. Tori turns to face Uke as in the previous technique but note that the hand position is different. Tori's right thumb remains on Uke's wrist and the turning movement is reinforced by Tori's left hand.

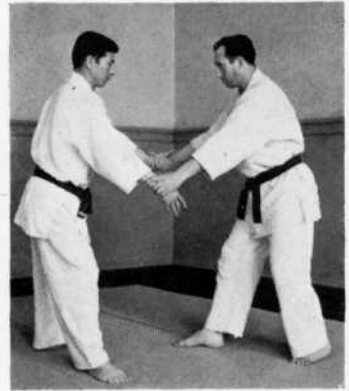
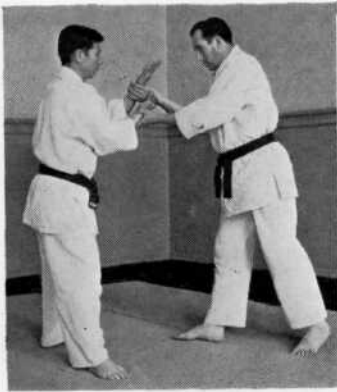


- D. Tori steps back and a little to his right with his left foot bringing Uke down even further off balance. Tori turns Uke's wrist away from his body and continuing to turn and push spins Uke over on to his back.

#### Variation number 14

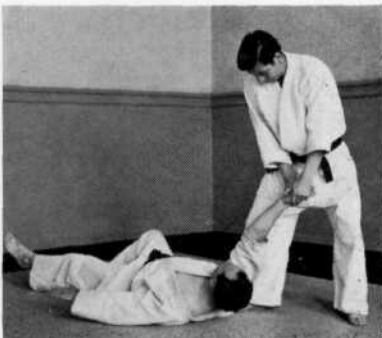
This is a variation of the fourteenth basic technique, kote-gaeshi, wrist-turn, the third of the four wrist-turn techniques designed to bring Uke down on to his back, using in this instance the regular hand-grip, jun-tedori.

A. Uke grasps Tori's wrists from the front.



B. Tori, using outside sweep with the left hand breaks Uke's balance forward and grasps Uke's right hand with his own right hand, placing his palm on the back of Uke's hand in the regular position, jun-tedori.

C. Tori reinforces his grip by adding his left hand to the power of his right and takes a gliding step in a half circle with his left foot which brings Uke even further forwards.



D. Tori continues to turn Uke's wrist and pull, spinning Uke over on to his back.

### Variation number 15

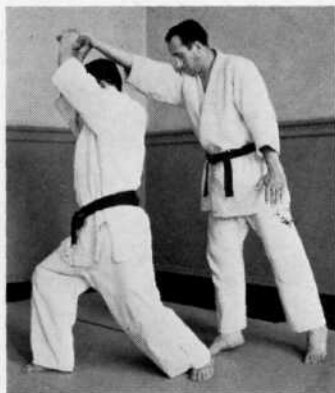
This is a variation of the fifteenth basic technique, kote-gaeshi, wrist-turn, the fourth of the four wrist-turn techniques designed to bring Uke down on to his back, using in this instance the regular hand-grip, jun-tedori.

Tori advances his left foot to meet his opponent's attack as Uke steps forward with his foot. This is the left reverse facing body posture, hidari gyaku-gamae.



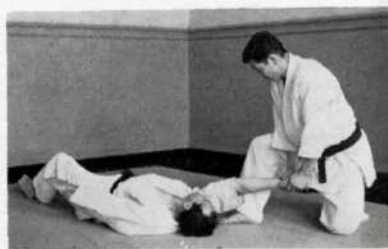
- A. As Uke strikes with his right hand Tori checks the blow with his left handblade.

- B. Tori grasps Uke's wrist and using the full movement of outside sweep breaks Uke's balance forward. He now adds his right hand to the grip on Uke's wrist. Tori's left thumb is placed on the inside of Uke's wrist and his fingers on the back of Uke's wrist and hand. Tori places his right hand on Uke's right hand with his thumb on the back and his fingers across Uke's palm which is turned upwards.



- C. Tori takes a small step with his right foot to bring him a little closer to Uke and then takes a gliding step forward with ayumi-ashi, an ordinary walking step with his left foot, and raising Uke's arm turns under it. As he does so his left hand slides around and down to join his right hand so that both thumbs are placed on the back of Uke's wrist and his fingers in the palm of Uke's hand.

- D. Tori continues to turn his body and control Uke's wrist until his right side is opposite Uke's front. Tori continues to turn Uke's wrist and lowering his hips and bending his knees a little, to lower his centre of gravity, uses Uke's arm as a lever to throw Uke forward so that he spins over on to his back.





A man who understands the principles of aikido or judo and applies those principles in his daily life is not likely to argue violently or cause a public disturbance and will probably be more patient than others. Nevertheless, however careful a man is not to look for trouble and however charming his personality or proper his attitude, there are times when he may be obliged to defend himself or fly to the protection of others.

If you have spent many hours practicing the techniques in this book you will know instinctively how to conduct yourself when faced with an attacker. However, there are one or two things that should be said about self-defence.

There is an old maxim among the Samurai which **says**: If the enemy turns upon us, we meet **him**; if he leaves, we let him go. It is wise to remember that there may come a time when it is prudent to walk away from trouble or, depending on the situation, take to your heels and **run**!

Only a fool or a madman will take chances against a person armed with a gun. Guns can go off and kill people and unless your situation is a desperate matter of life or death, it is best to keep very still and quiet. Your only real chance is when the gunman is not practiced and stands too close to you. If he is an expert he will be certain to maintain a proper distance whilst he keeps you covered.

Where knife attacks are concerned you must also be extremely careful and it is as well to know how to recognise the skill of your attacker. If he makes for you with the blade held aloft, prepared to bring it down to stab you, then you are dealing with a man who knows very little about knife fighting. But if he crouches in the jigotai position and points the blade upwards at you, with the knife handle lying in his hand with the palm upwards, then you are facing a man who knows exactly what he is starting and is dangerous.

It is also worth bearing in mind that, in spite of the popular belief to the contrary, all bullies are not necessarily cowards.

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Before showing some self-defence techniques based on aikido movements, here are one or two stories about attack and defence that you might like to hear. I include them because my students always find them very amusing, although at the time I'm sure they seemed serious enough. They serve to demonstrate that one never knows when or in what manner violence is likely to be offered.

The first time I applied a technique against another person outside the practice hall was when I was a boy of about thirteen years. I had gone to visit a Zen priest and found a burglar hiding in a cupboard. I grabbed at the thief but he struck my arm and ran off. I managed to catch him before he escaped from the house and threw him with a form of seoi-nage, shoulder throw, which was a favourite technique of mine at that time. The man was badly winded by the fall and frightened by the pains he felt in his chest and back. My friend the priest was able to help him a little and after giving him some treatment he decided not to send for the police and allowed the man to go on his way.

On another occasion I came across a crowd of young men bullying a student friend of mine. We were in the same class at university but he was not a judoka. When I asked what was happening the leader of the gang struck me in the face. We were surrounded by a dozen or so of his colleagues and there was very little room for a nage-waza, throwing technique and so I replied in a similar fashion and gave him an atemi-waza in one of the twelve most vulnerable points of the body, the solar plexus, which we call, suigetsu. He dropped to the ground unconscious and his gang ran away leaving me to revive him with the method of resuscitation known as katsu, which is taught to judoka.

It is sometimes difficult to know what course of action to take when faced with trouble from a gang of people. This story shows how some quick thinking solved one particular problem. The incident took place in my home town of Fukuoka at the end of the war, when a Japanese policeman had been called to a public house to quell a disturbance. The policeman was struck in the face when he asked an allied soldier to leave the premises. His reaction was to hit back. When the other soldiers in the group closed in on him he turned around and ran from the building. The soldiers ran after him crying out that he was a coward. He was at this time a judoka of the fourth or fifth grade of black belt and a very skilful fighter.

The policeman ran just fast enough to stay out in front and not be caught until he came to a narrow bridge over the river. When he reached the centre of the bridge he turned and faced the soldiers and as they came to him, threw them one by one over the bridge into the water. He threw some half a dozen in this fashion and the rest retired.

It was a most successful display of judo both mental and physical and gave the townspeople their biggest laugh for a long time. Unfortunately for the policeman the authorities were at that time wooing the occupying hierarchy and it seems the incident did not please his superiors for he remained a constable.

It was also during the occupation that I too met with a little difficulty, in Yokohama. I was then in my early twenties and either a fourth or fifth dan.



I was riding home on my bicycle in the dark when an Allied serviceman stopped me, believing that the light from my lamp would attract the attention of the Military Police because it was after curfew, when all soldiers should have been back in camp.

He switched off my lamp and I switched it on again. This nonsense occurred several times until I slapped his hand away. He then knocked me from my bicycle with a punch between the eyes. When I picked myself and my bicycle from the ditch I invited him to try and hit me again. As he swung his right hand I was able to throw him to the ground very easily. It then occurred to me that he might like to feel the weight of a punch in the face and so I sat astride his chest and gave him several punches. I stopped when I saw that he was bleeding very badly from the nose and mouth. The fall he had taken on the hard ground had apparently caused some internal bleeding. He became very worried and begged me to send for help, which I was pleased to do. The Military Police came very quickly and took him to hospital.

You may think that it was wrong of me to punch the soldier and I should certainly not behave that way today. However, you will appreciate that I was rather young at the time and practicing very hard for a series of high grade contests and my fighting spirit was remarkably keen.

It was some time later that I was attacked by two Allied soldiers at a very lonely place on a winding and hilly road. The first soldier, a very tall and heavily built man, asked the way to the barracks and when I turned to point the direction, he hit me in the face. I dropped the two parcels I was carrying, threw him to the ground and turned to defend myself from his companion but the smaller man decided to run away.

The big man picked himself up and prepared to attack me again. We were at this moment standing at the edge of the roadway which fell away sharply with a drop of some 50 feet to a baseball field below. The soldier now grappled with me and tried to push me over the edge of the road. This was unfortunate because it was I who threw him over the edge, with a technique called **tomoe-nage**, meaning to throw in a circle. He fell very heavily and was rather badly injured.

The Occupation Army authorities were grateful to me because it transpired that the two men were guilty of several attacks on people in the neighbourhood and were responsible for a series of hold-ups. The local people were also delighted that the men were caught.

One of my pupils in Tokyo was a colonel in the United States Air Force. Soon after his return to America he found himself in a nasty situation in a bar-room when a very aggressive man grabbed his lapel and threatened him. My friend then told this person that he was a bully and a braggart and demanded that he release his grip. The man refused and reinforced his grip whereupon the colonel applied the wrist-twist movement that is used in the tenth basic technique and illustrated very clearly in the tenth variation. The mans arm was broken in two places, at the wrist and the forearm. The colonel then left the bar but was kind enough to telephone first for an ambulance.



The few self-defence techniques shown here are all based on aikido movements. There are, of course, many more but you can learn all you want from your teacher when you have reached a certain standard of proficiency.

My own students enjoy practicing the go-shin-jitsu kata which is one of those taught at the Kodokan and consists of 21 techniques against various kinds of attack.

You will find that some of the text, particularly that dealing with techniques, is repetitive. This is intended to make your study from this book as simple as possible. For example, you might wish to consider a certain technique without continual reference to previous pages and you would know by reading the introduction to variation number 12, wrist-turn, kote-gaeshi, that like the 12th basic technique it is designed to bring down your opponent in a particular way.

Some students may be a little impatient with the Japanese terminology used side by side with English descriptions, but I have asked Mr. Macintosh to include these for several reasons. One is the rather selfish reason that my English is not at all good and it is sometimes difficult for me to remember English words when teaching what is, after all, a Japanese art and a relief for me to say, **jun-tedori** rather than, regular hand-grip, and my students are usually kind enough to indulge me in this.

Another reason is that should you travel abroad and wish to practice aikido in Germany, France, Italy, Holland or Yugoslavia, as I have done, then even if you don't know the language of the country you will at least have a few words in common with your companions and enjoy your practice the more.

Of course it is hardly possible to master aikido from a book. You will need to join a dojo and practice under the guidance of a teacher, for there is a tremendous amount to learn about the proper co-ordination of the body before applying various techniques. Still photographs cannot show the flow and rhythm of the movements. These subtleties can only be understood and appreciated after constant work in the practice hall, however, this book will serve as a guide to principles and details. It will also prove useful if you are a member of a small club where a qualified instructor can only call from time to time.

## SELF DEFENCE TECHNIQUES



### Self defence 1

The first part of this defence is based on the tenth technique, kote-hineri, wrist-twist, and can also be seen to advantage in the tenth variation. The second part is, oshi-taoshi, push-down, the fourth basic technique.

If you have studied the techniques well you will have no problem. Remember before applying the lock you must step back to bring your man forward off balance. Make certain that you twist his wrist so that his handblade is turned with the little finger uppermost. Next apply the fourth basic technique to bring him down. Maintain the wrist-lock from the moment you grip his wrist until you choose to release him.





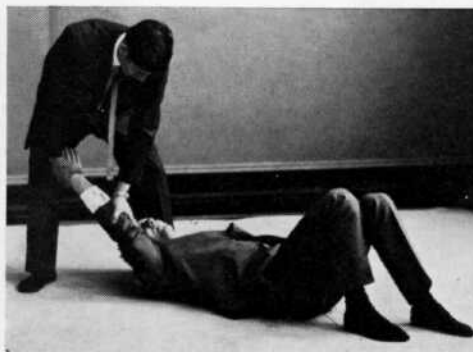
## Self defence 2

This defence uses a straight arm-lock, a powerful judo hip throw (whilst maintaining the arm-lock) and a further arm-lock to immobilise your opponent when he is on the ground.

We do not often employ judo throws because this means body contact and unless you already have control of your man—for instance, with an arm-lock—grappling techniques bring you too near your attacker. This is merely one of a dozen means of dealing with this form of attack and it is included because it works effectively.

The hip throw, o-goshi, is easy enough to execute in this instance because you are bringing your man on to his toes and turning him over your hip by using his locked arm as a lever. If he resists his elbow joint will be damaged.

A big throw such as this, used against a man who doesn't know how to fall, can cause injury, especially if he falls on to his head.







### Self defence 3

The technique here is to use the powerful hand movement of o-mawashi, major circle, and the straight arm-lock, ude-hishigi. You can see a version of this which is called hiki-taoshi, pull-down, in variation number 5.

Your attacker grips your arm in both hands at your wrist and elbow. Keep your fingers extended. Shift your balance to your left foot. Pull away from him a little to draw him forward. Strike hard and fast at his knee joint with the whole length of your foot. This will cause him some pain (if it doesn't actually break his leg) upset his poise and draw his mind away from your arm.

You can now concentrate on escaping from his grip. This is done by dipping your hand in the same way that you perform the basic hand technique, o-mawashi, major circle. The secret of success here is to use your fingers to point and drive your arm in a dipping circular motion which lowers your elbow.

At the completion of the hand movement you are in the basic aikido posture and perfectly on balance, whilst your attackers wrist, still gripping yours, is already bent. From here several moves can be made but in this instance we have chosen to show a powerful arm-lock, ude-hishigi. This is a strong lock because as you grip your attackers wrist with your left hand, you press down on his elbow with your body weight and maintain the lock by placing your own arm over his elbow joint. Very little pressure is needed to exercise complete control. Fold his right hand into your arm as shown.

If he has not lost interest by this time you can apply a wrist-lock with your right hand to bring him down on to his face.



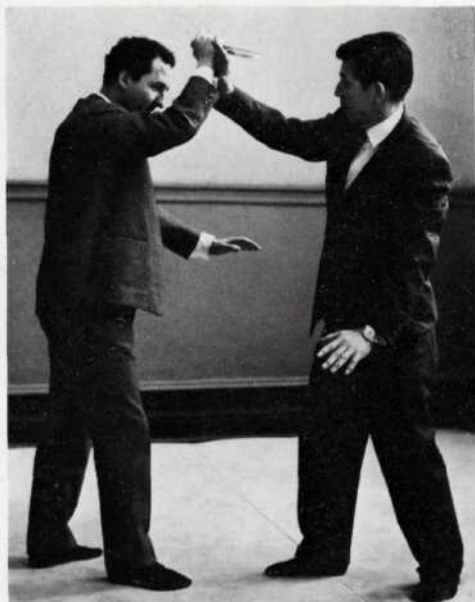


#### Self defence 4

This defence uses the first part of the fifteenth basic technique kote-gaeshi, wrist-turn (you should also study the initial movement in the fifteenth variation) but then instead of turning under your opponent's raised arm, you lock his wrist and step forward with your left foot. Thrusting your left arm forward under his, drive your body against his elbow joint to throw him on to his face.

You can see this elbow technique working very effectively in the fourth variation. Except that in this application of oshi-taoshi, push-down, Uke's arm is locked by his own right arm.





### **Self defence 5**

The sixth basic technique is used in this defence. It is ude-garami, entangled arm-lock. Before practicing with a knife or a club, study the basic kata movement and freestyle form to make sure you understand the fundamentals. You will remember that this entangled arm-lock is used because Uke draws back his arm in resistance when you have tried to straighten it to attempt the oshi-taoshi, push-down elbow lock.

When applying this lock push Uke's bent arm back close by his head. If you push his arm away from his head towards the right back corner, you can damage his shoulder joint.

Judoka will see that once Uke has been taken off balance he can be helped on his way with o-soto-gari, major outer reaping.

If you are using a sharp knife or an axe in practice it is as well to cover the cutting edge with sticky transparent tape. It still looks sharp but is a little safer than a completely naked edge.





## Self defence 6

The technique employed here is kote-gaeshi, wrist-turn, as shown in the twelfth basic technique and the twelfth variation. You are faced by a man with a pistol. You assume that it is loaded and that he means business. You stand very still. He could be nervous or he could be a psychopathic killer. He might be both. In any case the gun could go off. If it is a matter of life or death then you have no choice, you will have to take a chance and match your speed against his. If he is a trained professional killer you will lose. Alex Macintosh is not, or he would be standing further away from John Waite.

If your attacker is close enough for you to reach him then you have a chance and usually in a situation like this there is a fractional pause before the first move and the trigger being pulled. Move fast and with determination. Your hand must not miss. As you apply the wrist-lock with both hands keep your eyes on the gun. When you throw your man remember that you won't get another chance, so throw him fast and hard, as though you intend him to go through the floor. Once he hits the ground he should lose interest but you must maintain the wrist-lock until he drops the gun. Pick up the pistol and cover him. It would be poetic justice to shoot him with his own gun, but this is considered uncivilised and against the true spirit of aikido.





## Self defence 7

The pictures of this self defence technique are almost self explanatory.

When you have reached a certain proficiency with your practice you should test your skill against a gun with blank cartridges. During World War II the partisans in Yugoslavia watched the British commandos practicing unarmed combat and tried a technique similar to the one shown, using live ammunition. Several of them were seriously injured, but their answer to British criticism was that the enemy would be using real bullets and would shoot to kill.

Until you practice, you will never know how successful you can be, or how fast. We have tried this self defence technique with blank cartridges and found that you can beat the gun and even if it does go off, you are out of the line of fire.

Together with the arm-lock you should use a choke across the attacker's throat. If you wish, you can reinforce this neck lock by slipping your thumb deep inside his collar, taking a grip on his lapel with your fingers and using the edge of your wrist as a bar across his windpipe, to cut off his supply of air and render him unconscious.

A choke lock should not be confused with a strangle, which is pressure applied on the arteries at the sides of the neck and cuts off the blood supply to the brain.

When you practice these techniques in self defence you must always move with speed and determination, as though your life depended upon it. Who knows, one day it might.



It is my sincere hope, that having read this book, you will soon begin practice and enjoy the feeling of well-being and confidence, that comes from a proper understanding of the principles and practice of aikido. A sense of being at one with ki, the spirit that carries the mind and controls the body.

After a brief time I believe that you will be able to carry the principles of aikido into your everyday life. If you cannot, or will not, then I have failed to communicate to you the true spirit of the art. For, whilst the pleasure that comes from the performance of aikido in the practice hall is rewarding, it is nothing compared to the mental and physical poise and contentment that comes from living at all times in the way of the spirit.

I know that aikido can make a difference in your attitude to living, towards your colleagues at work, your friends, and even your enemies, for we must allow that a man of spirit who has the capacity for true and lasting friendship can, unfortunately, by the very same qualities sometimes arouse enmity in others. Here I am reminded of an old saying: "I would not have you monks, of which there are many, but men, of which there are few".

I hope you will enjoy aikido to the full. I know too that this would be the wish of my teachers, Professor Uyeshiba and Professor Tomiki and indeed other distinguished gentlemen in the world of aikido, Kisshomaru Uyeshiba, the son of the great master, Koichi Tohei and Gozo Shioda. Our methods of practice differ a little, it is true, but the principle of aikido remains the same.

S.Y.





Senta Yamada is one of the few Japanese to attain high master degrees in both aikido and judo. He is a much respected teacher and holds the rank of sixth dan in both arts. He has also earned first dan for kendo, Japanese sword fencing. Yamada was born at Fukuoka in South Japan in 1924 and first practised judo at Middle School when 11 years of age. He won his black belt first dan. at the age of 16.

Yamada played judo in the Japan East-West Contests and at different times fought for both sides and was chosen to be Team Captain.

He was awarded his sixth dan after defeating five other fifth dans in contests.

Some time after the war he was invited by Professor Uyeshiba, the great aikido master of Japan, to study under him at his home in Wakayama prefecture and in Tokyo.

Yamada was also the pupil of Professor Kenji Tomiki at the Kodokan and at Waseda University.

London Scot, Alex Macintosh interviewer and television personality entered business in Australia in 1949. Returned to England in 1954 and joined the B.B.C. Television Service in 1955. Appointed Senior Announcer in 1956 and compered many Light Entertainment and feature programmes for B.B.C. TV and radio. Free-lance interviewer since 1961. Now attached to B.B.C. News and Current Affairs, Glasgow, Scotland. Critics Award 1959. "Daily Mirror" National Television Award 1961. First met Yamada and became his pupil and close friend at the London Judo Society.



# 第一の親友

森錦童子

別れを惜しむロンドン最後の夕  
只貴兄の多幸を祈りて

一九六五年三月十九日

山田正幹



*A note of farewell from Senta Yamada to Alex Macintosh*

## COSTUME

Aikido can be practiced in almost any costume. You could wear a T shirt and a pair of jeans, wrestling gear, or in hot weather a bathing costume. It doesn't really matter what you wear. What is most important is that you practice and enjoy your practice.

When you first visit a club you should perhaps wear a shirt and trousers, then when you decide to become a member you will feel more at ease wearing the same as the other aikido players. This is usually the same type of jacket and trousers as that worn by judoka. You will have a sense of belonging to the group if you are all wearing the same and there is something attractive about a class in crisp white cotton performing aikido techniques. With the white jacket and trousers a coloured belt is worn denoting the players proficiency.

Professor Uyeshiba and his instructors wear Japanese jacket and trousers and the traditional hakama, which looks like a long, dark, divided skirt. It might be thought that this long dress would inhibit movement but it does not. Certainly I have never seen Professor Uyeshiba's movement restricted by the hakama and this costume does lend a ceremonial air to the practice.

Because we practice judo as well as aikido Professor Tomiki and I prefer to wear judogi. It is comfortable to wear, economical to buy and easy to keep washed and pressed. However, the judo outfit is made of heavily reinforced cotton designed to withstand grappling techniques and it can become very hot. A wiser buy is the finer cotton jacket and trousers worn by karate men. The jacket is a little shorter and quite light. When properly laundered the material makes a snapping sound when aikido movements are performed really well.

Whatever the costume it must always be spotless when you venture on to the mat. And, of course, not only your costume but your body, hair, nails and breath must be clean and fresh. To be otherwise is not only bad manners but an affront to your opponent's personality. For the same reason it is considered bad form to chew gum whilst in the dojo.